Etude
the music magazine

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(See The Cover for This Month, Page 7)

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LETTERS
TO THE EDITOR

Articles

Sir: I would like to express a well deserved compliment to the ETUDE Magazine. I think the August issue is one of the *best ever* published. I enjoyed the articles "To Those High School Juniors and Seniors. Why Not Music?" and the Organist's Page "Elementary Study of the Pedal." I sincerely enjoy *all* departments of ETUDE.

Thank you, I am

Martha Jo Todd
Daylight, Tenn.

Sir: I neglected writing you about an article in last month's ETUDE so this letter will have to cover several different subjects.

First, I wish everyone could know and experience the warm personality that is shown to all by Jean Casadesus, whose excellent article appeared in last month's ETUDE. It was my privilege to have Jean Casadesus as a guest in our home for three days last February when he gave a concert in Peoria. His willingness to converse without reserve with us and to play for us without hesitation are definitely attributes of this fine young pianist. We discussed many things, music education in particular. Time permitted us a fuller discussion of these things than did the space in the article so I believe that I now have an insight as to what he tried to bring out in the article, and I believe that it was just this: that there is something lacking in the musical education of the American youth who isn't fortunate enough to go to a Conservatory. I would be willing to wager that American youths, the same age that Jean Casadesus was when he started his study of "solfege" never even heard of the word or anything related to it. This is just one of the many things that our system of musical education lacks, and it might be the reason why America has produced little great music.

Secondly, I wish to comment on the article in the August issue of ETUDE about a "Lending Library." This is a superb idea! My hat goes off to Rose Grossman. I am going to try and start one of these libraries for my few pupils as the benefit her students receive from this library must be too numerous to mention.

Roger Warren Russell
Peoria, Illinois

A Talent Show in School

Sir: I have been a public school music teacher for eighteen years and would like to suggest one very practical and interesting method of varying the daily musical program.

I find that in addition to vocal music, theory, notation, history of the great composers, as well as music appreciation, the children desire to perform individually and in groups, such as a talent show. I am referring to grades six, seven and eight in particular. In other words, the Junior High Group.

This is my method of procedure.

I appoint a capable chairman whose business or duty it is to arrange the program several days ahead of performance. This gives the performer a chance to practice and select his material. Most pupils, strange as it may seem, really take pride in performing well and are prepared, where otherwise they would perform "on the spur of the moment," so to speak.

I guide the chairman in the selection of numbers and try to have him vary the program so that it proves interesting. He may have solos, group numbers, instrumental or vocal. He may even have folk dancing, a quiz of musical terms, history of the great composers or some theory work. The only stipulation I make is that the program pertains to music. He may print the program or announce it.

I have discovered some talent of which I didn't dream in conducting this type of program. In addition to discovery of hidden talent it gives the backward child a chance to perform and thereby boosts his ego. It also gives the group more confidence and develops ease in performing before an audience.

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NEW Records

BY GEORGE GASCOYNE

Schubert: Mass in G Major
Miriam's Song of Triumph
Hymn to the Sun

Three of the most impressive of all of Schubert's works are presented in this recording which provides the listener with some moving choral singing, some dramatically effective solo performances, and a brilliant piano and orchestra interpretation of a not too-often heard Schubert work. The Mass in G major is given an inspired performance by the Vienna Symphony Orchestra and the Akademie Kammerchor, with these soloists: Laurence Dutoit, soprano, Alfred Planavsky, tenor, and Harold Buchsbaum, bass, all under the direction of Ferdinand Grossman. Angela Neulinger, soprano and Norbert Scherlich, piano, are entirely capable in "Miriam's Song of Triumph." In the *Hymn to the Sun* for piano and orchestra Mr. Scherlich does some brilliant piano playing. All in all, this is a highly satisfactory recording. (Vox, one LP disc.)

Milhaud: *Piano Concerto No. 4*
Saudades do Brasil

Zadel Skolovsky and the Orchestre National de la Radiodiffusion, conducted by Milhaud give these two works a spectacular performance. The piano playing of the soloist is remarkable in the way the varied demands of the music

(Continued on Page [illegible])

THE COMPOSER OF THE MONTH

Continuing this series of monthly presentations, we have selected for this month one of the best known American composers—Ethelbert Nevin, born in Edgeworth, Pa., November 25, 1862; died New Haven, Conn., February 17, 1901. As a child he showed a precocious talent. When only five years old, he would go to the piano and improvise accompaniments to songs which he had learned. He received his first piano lessons at eight. A year spent abroad with his family gave him the opportunity to study with Franz Boehme in Dresden. Upon his return to America, he gave concerts in Pittsburgh, one of these being with orchestra. In 1881 he went to Boston to study with B. J. Lang and Stephen A. Emery. This was followed in 1882 by study with Klindworth in Berlin. He was graduated with highest honors from the Klindworth School, after which he was invited by von Bulow to study with him. In 1886 he made his formal debut as a pianist in Pittsburgh.

Meanwhile he had begun to compose and in 1891 published his "Water Scenes," the fourth number of which, Narcissus, was destined to become his most popular piano piece. His piano suite, "In Arcady," was written in 1892. In 1895 while living in Italy Nevin wrote his best known piano suite the popular "A Day in Venice." Returning to New York in 1897 he opened a studio in Carnegie Hall. In 1898, he wrote his famous song *The Rosary*. Sung in public for the first time by Francis Rogers, it became an immediate sensational success. His health had begun to fail due to his extremely high nervous temperament and he was constantly frustrated in his attempts to complete his orchestral works. He always seemed to worry over the fact that he had done nothing in the larger forms of composition. His death when only 39 years old cut short a most promising career. His works, mostly piano pieces and songs, make a highly impressive list.

Nevin's *Alba (Dawn)* from the Suite "A Day in Venice" will be found on Page 28 of this month's music section.

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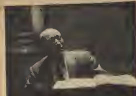

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Musical Oddities

By NICOLAS SLONIMSKY

DEBUSSY SPENT three summers with Madame von Meck, Tchaikovsky's "beloved friend." He arrived in the von Meck household for the first time in Interlaken, Switzerland, on July 8, 1880. Madame von Meck reported to Tchaikovsky: "Two days ago a young Paris pianist who had just graduated from the Paris Conservatoire with a *premier prix* arrived here. I asked him to come to practice with the children during the summer and to play four hands with me. This young man is a real virtuoso; he has a brilliant technique, but as yet shows little personal feeling for the music he plays. He has not lived enough for it. He says he is twenty years old, but he looks no more than sixteen." (As a matter of fact Debussy was not quite eighteen years old at the time.)

Although Madame von Meck liked Debussy as a pianist, she did not think highly of his general musicianship. She wrote to Tchaikovsky: "Judging by my pianist M. de Bussy (This is the way Debussy spelled his name as a young man), a Paris pianist, I am thoroughly convinced that there can be no comparison between the French and Russian musicians; ours are immeasurably higher as musicians and technicians. And my pianist is *un lauréat*; he has a *premier prix* and now is working for a Prix de Rome. But all he writes is worthless trash."

Madame von Meck wrote to Tchaikovsky again that summer of 1880: "Yesterday I decided to try our symphony (that is Tchaikovsky's Fourth Symphony, dedicated to her) with my little Frenchman, but today I find myself in a terrible nervous state. I cannot play this music without feverish excitement and cannot forget my impression of it for twenty-four hours. My partner did not interpret it very well but technically played the music magnificently. His chief accomplishment, and a very important one, is that he can play any composition, even your works, easily, *à livre ouvert*. His second virtue, a precious one, is that he is enthusiastic about your music. He is a student of Massenet, and of course to him Massenet is a great luminary. But when I played your suite with him he was enchanted with the fugue and said, 'Dans les fugues modernes je n'ai jamais rien vu de si beau. M. Massenet ne pourrait jamais rien faire de pareil.' He does not like the Germans and says 'Ils ne sont pas de notre tempérament, ils sont si lourds.' He is a real creature of Paris, a true boulevardier. I found out that he is eighteen years old, and it is remarkable that he already graduated with [illegible]

Debussy followed Madame von Meck wherever she went, from Switzerland to France, and from France to Italy. At the end of October, 1880, he went back to Paris. Madame von Meck reported to Tchaikovsky: "My little Frenchman wrote a very nice [illegible]. Unfortunately I cannot send it to you, my dear friend, because he had no time to copy it. I am sorry that he is leaving—he is a wonderful partner for playing four hands and he reads at sight remarkably well. This is a very precious quality because I always want to play something new or at least what is new to him."

Madame von Meck was obsessed with the notion that French musicians were stealing Tchaikovsky's music. She had intended to give Debussy a copy of the piano score of Tchaikovsky's opera "The Maid of Orleans," but changed her mind. "I am very much afraid," she wrote to Tchaikovsky, "that all these charlatans, the Massenets, the [illegible], Delibes, Godard, and the rest of them will fill their pockets with your music and will then exhibit it to the Paris public as their own creations. I assure you that they are stealing your music all the time."

Debussy was invited again by Madame von Meck in the summer of 1881 and spent two months in Moscow with her family. The invitation was repeated in the following summer, when he stayed with Madame von Meck at her country estate at Pleshcheevo. He arrived there on August 27, 1882, and Madame von Meck was enchanted to welcome him back. "My darling Achille Debussy (this time Madame von Meck spelled Debussy in one word) arrived here yesterday," she wrote to Tchaikovsky, "and I am delighted to see him. Now I will hear a lot of music. Besides, he brings gaiety to the entire household. He is a Parisian from head to toe, a real Parisian gamin. He is very witty and has a great talent for the most amusing imitations. He imitates Gounod, Ambroise Thomas and other Frenchmen. He is always pleased with everything. He brings cheer to all of us—a wonderful person!" Debussy followed Madame von Meck's household to Vienna and then returned to Paris. This was his last stay with the family.

Madame von Meck did not forget Debussy. She referred to him again in her letter to Tchaikovsky in July, 1884. "Did you happen to read in 'Le Figaro'," she wrote, "that the little Frenchman Achille Debussy who stayed with me for several summers, received a Prix de Rome for his score Enfant Prodigue which was greatly praised? I am not surprised; he is a very talented young man, and having spent so much time in my household, he had an opportunity for greatly broadening his musical ideas and improving his taste by acquainting himself with the music of other countries."

Tchaikovsky did not exhibit much interest in Debussy. He wrote perfunctorily in a postscript: "I am very glad that Bussy received a Prix de Rome." At Madame von Meck's instigation he allowed Debussy to make a piano arrangement in four hands of the three dances from "Swan Lake" and these arrangements have been published.

Debussy and Tchaikovsky never met. Madame von Meck's supposition that Debussy was enchanted with Tchaikovsky's music is not borne out by any trace of Tchaikovsky's influence in Debussy's early works. But during his stay in Russia, Debussy became greatly interested in the music of Moussorgsky which was anathema to both Tchaikovsky and Madame von Meck. And it was "Boris Godunov" rather than Tchaikovsky's symphonies that determined the future style of Debussy's music.

◆

DENIS AGAY'S "Panorama of the World's Favorite Dances" includes a Polonaise by Michael Cleophas Oginski, an eighteenth-century Polish aristocrat and amateur musician. There is an interesting story behind this Polonaise. It was first published in 1793, with a cover representing a young man about to shoot himself with a pistol. The caption explained: "Oginski, driven to despair at seeing his passion treated with indifference by his beloved, ends his life to the sounds of his Polonaise composed for his perfidious beloved as she dances it with his rival."

It is reassuring to know that Prince Oginski never shot himself but enjoyed a full life, achieving a lucrative position as Grand Treasurer of Lithuania and dying of natural causes at the age of sixty-eight. The lurid cover and the suicide story was the inspiration of the publisher who hoped to increase the sales by appealing to the emotions of the sentimental eighteenth century.

The following are quotations from examination papers in a private school, guaranteed authentic: "A work for five instruments is called a Fiftet." "The saxophone was invented by Jimmy Dorsey." "The brass are cornets, the percussion are cymbals, the wood winds are piccolos." "Schubert was born in Poland and died in Paris of T.B. His best work is the Unfinished Symphony, sometimes known as Finlandia." "Chopin's Polish birth appeared in him in Paris." "This music is of the Italian modern nineteenth-century school which is very emotional." "Schumann's teacher was trying to break up the romance between his daughter and his pupil. Knowing this fact helped me to enjoy the composition."

The important social function of arrangers, in the twilight zone of semi-classical music, is illustrated by the following story. A bird-lover bought a canary in a pet shop. As he was about to pay, the owner said: "I am sorry, but you must take this one, too." And he pointed at a bedraggled old bird, perching in the corner of the store. "He is the arranger."

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Music Lover's

BOOKSHELF

By DALE ANDERSON

A History of Music in Pictures
Edited by Georg Kinsky

The title of this book describes it exactly inasmuch as the only text to the book is composed of the descriptive legends under the 1,533 illustrations. Although an extremely valuable work it can hardly be called history but rather a supplementary volume to a history which begins with the reproduction of a bas relief young lady of Sumeria beating upon a bass drum about forty five centuries ago more or less, and terminates with a copy of part of the score of Stravinsky's "La Sacre du Printemps" which was done about 1913.

In general the book follows the plan of the old Musikmappe published in Germany about forty years ago and now probably unobtainable. A large number of the pictures in the Musikmappe are of course in this work. The pictures are of musical instruments, works of art representing music, portraits of composers, reproductions of rare manuscripts etc., opera stage settings and various curios relating to music. Such a book is naturally a must for libraries, music schools and colleges, and should be read slowly and carefully until the student forms a capacity of identifying scores and portraits. It is a basis for musicological documentation that is vital in the development of the modern student. It is also a valuable reference book for scholars.

Dover Publications $10.00

Easy Music-Making
by Joseph Leeming

Your reviewer recently saw the manuscript of a song called *What's the Use of Living Without a Little Loving.* One ought also ask "What's the good of music unless you enjoy it." Joseph Leeming has long been a master of making things clear and simple. Now, turning his attention to music he has in this 183-page book, given instruction upon how to begin to play the piano, the ukulele, the guitar, the Hawaiian guitar, the banjo, the violin, the viola, cello and double bass, the [illegible]phone, the trumpet and cornet, as well as other instruments such as the oboe, the bassoon, the English horn, the flute, the piccolo, the trombone, the recorder, the fife and bugle, the drums and traps, the piano accordion, the [illegible], kazoo, the tin can tom-tom, the box drums, the musical glasses, the musical washboard, the musical saw, a rubber-band banjo. The writer of this review finds that sophisticated Etude patrons [illegible] wonder what an author could in the space of five pages for each of these instruments that would be instructive.

The book has this merit. It tells with the greatest possible economy of words the main essentials of musical notation. The principal value of the book is that it gives the incentive to make a start and, having started, continue studies with [illegible] instrument, and it becomes a [illegible] to play. It is absurd to think that anyone but a genius could do anything more than toy with an instrument after reading a few hundred words. The book does, however, give a very cleverly presented idea of the nature of the instruments, their possibilities and the propensities of the player for such an instrument. Your reviewer hopes that a great many copies of this book will be sold if they merely start the reader into music study. A little knowledge of music is a kind of aggravation which stirs many to practice until adequate performing ability is acquired.

Garden City Books $[illegible]

The Instruments of Music
by Robert Donington

A second revised edition of one of the finest shorter books upon this subject by an acknowledged English authority. The [illegible] accurately edited and has [illegible] documentation as well as valuable glossary of technical terms. There are thirty-seven [illegible] chosen illustrations and twenty-eight text pictures.

Pitman Publishing C[illegible] $[illegible]

New Records

(Continued from Page 3)

are met. Extreme force and percussive tone are expertly balanced with a finely controlled, singing piano of the salon type. (Columbia, one 12 inch disc.)

Handel: Judas Maccabaeus

Handel's dramatic oratorio is given a most effective performance. There are thrilling moments for soloists and chorus alike, and it is to be regretted that at times the music is marred by what seem to be mechanical defects in the recording. However, the album remains a valuable contribution to record libraries. The performance enlists the services of William Olvis and Marvin Sorensen, tenors; Phyllis Moffet, soprano; Beryl Jensen, alto; Marvin Hayes, bass; Alexander Schreiner, organ; Bruce Prince-Joseph, harpsichord; the University of Utah Chorus and the Utah Symphony Orchestra, all conducted by Maurice Abravanel. (Handel Society, three 12-inch discs.)

Verdi: Il Trovatore

Another valuable addition to the fast-growing list of complete opera recordings is this splendid performance of Verdi's perennial favorite "Il Trovatore." With a cast that measures up to all the demands put upon it and with all the cooperating forces seemingly inspired to do their utmost, the result is artistry to a very marked degree. The cast includes Bianca Scacciati (*Leonora*), Giuseppina Zinetti (*Azucena*), Francesco Merli (*Manrico*), Enrico Molinari (*Conte de Luna*), Corrado Zambelli (*Fernando*), Ida Mannarini (*Ines*) and Emilio Venturini (*Ruiz*). Cav. Lorenzo Molajoli is the conductor with the chorus of La Scala, Milan and the Milan Symphony Orchestra. (Columbia, two LP discs.)

Rachmaninoff: The Miserly Knight Act II (In the cellar)
Arensky: Variations on a Theme by Tchaikovsky Op. 35a

Cesare Siepi, distinguished young baritone of the Metropolitan Opera, sings this long monologue which occurs in the second act of the opera, in a highly effective manner. Rachmaninoff wrote with telling purpose here, and Siepi's interpretation of the old miser gloating over his gold leaves nothing to be desired. On the reverse side of the record is a lilting performance of the Arensky "Variations." The instrumental group involved in both of these recordings is The Little Orchestra Society, Thomas Scherman, conductor. (Columbia, one LP disc.)

THE COVER FOR THIS MONTH

ETUDE, on its cover this month is honoring one of the most significant figures in the present day music field in America.

Mrs. Edward A. (Marian Nevins) MacDowell whose faith and courage made possible the establishment of the MacDowell Colony at Peterborough, New Hampshire, will be 95 years old on November 22, and ETUDE takes this occasion to salute this noble woman and her tremendous accomplishments. Mrs. MacDowell spent the past summer at Peterborough where on August 15 (designated Marian MacDowell Day), friends gathered from far and near to pay tribute to her.

The story of the Peterborough Colony is well known to ETUDE readers (see issues of August 1951 and July 1945) hence there is no need for repetition. It is appropriate to add, however, that the imposing list of artists in all fields who have been privileged to [illegible] at the colony has more than justified the founding of the project.

Friends of Mrs. MacDowell in all parts of the United States are planning to hold birthday parties in the form of benefits from which it is hoped to raise sufficient funds to make it possible to assure Mrs. MacDowell on her birthday that the future of the Colony is safe and that the work to which she has dedicated herself is to be crowned with success.

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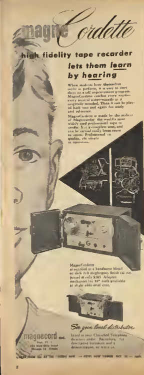
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THE WORLD OF *Music*

The Pittsburgh International Contemporary Music Festival to [illegible] November 21 to 30, has [illegible] for new works [illegible] held to nineteen composers [illegible] five native Americans [illegible] are Ross Lee [illegible] Vincent Persichetti [illegible] Phillips and Gardner [illegible] representing other [illegible] Villa-Lobos, Poulenc, [illegible] Raymond Chevreuille [illegible] Rosenberg, Carl [illegible] Arnold Walter, [illegible] Lopatnikoff, Saeverud, [illegible] and Ginastera. [illegible] is Executive Director of the festival which is presented by Carnegie Institute and [illegible] College for Women.

The National Federation of Music Clubs has added another project to its long list of practical [illegible] musicians. It is compiling a [illegible] of all the American born conductors [illegible] available, the idea being to [illegible] in securing recognition [illegible] Grant Fletcher is [illegible] the list and all conductors [illegible] requested to write him at [illegible] Wabash Avenue, Chicago, [illegible] information as [illegible] training and experience.

The Chautauqua Symphony Orchestra season which closed August 20, was one of the most successful in its history. Attendance passed the 150,000 mark, and a number of important premieres took place. One of these was a new work [illegible] trombone and orchestra in which [illegible] Davis Shuman used his [illegible] angular trombone which [illegible] instead of up and down.

William Moening, 3rd, of Philadelphia has been taken to Europe by his father William Moening, Jr. to serve his apprenticeship with leading violin makers of Italy, Holland, Switzerland, France and Germany. He is the twelfth consecutive member of this famous family of violin makers to follow in this exacting craft.

The Brevard Music Festival at Brevard, N. C. which climaxed the season of the Transylvania Music Camp, was one of the most successful ever held. Included on the 13 Festival programs were Margaret Harshaw, Metropolitan soprano, Anna Russell, concert comedienne, Isaac Stern, noted American violinist, Olin Downes, music editor, and Gina Bachauer, Greek pianist, and the 100 piece [illegible] orchestra [illegible] Christian Pfohl.

Benjamin Britten's [illegible] opera, "Billy Budd" [illegible] American premiere [illegible] when it will be [illegible] students of the [illegible] Indiana University [illegible] Indiana. The conductor [illegible] Ernst Hoffman and [illegible] director will be Hans Busch.

Archer Gibson, [illegible] organist formerly organist [illegible] master of the Brick [illegible] Church, New York [illegible] Lake Mahopac, N. Y. [illegible] the age of 76. He was [illegible] to many of the leaders in the financial world, John D. Rockefeller, Sr., [illegible] Carnegie, Charles M. Schwab, Henry Clay Frick.

Louis Kaufman, [illegible] gave in September the [illegible] formance in England of [illegible] Vivaldi's Opus 8, "La [illegible]" presenting these 12 [illegible] violin, string orchestra [illegible] chord, Mr. Kaufman had the [illegible] of George Malcolm, [illegible] chordist, and the Goldsbrough Orchestra, of which [illegible] is the leader.

Giuseppe Creatore, [illegible] master whose fame at the [illegible] of his career rivaled that of Philip Sousa, died in New York City, August 15, at [illegible] For a number of years [illegible] United States, Canada and [illegible] with sensational success. [illegible] years he also directed his own [illegible] company.

Otto Harbach, noted playwright and librettist, was recently re-elected to his third term as president of the American Society of Composers, Authors and Publishers (ASCAP). Mr. Harbach has served as a director since 1920, as vice president [illegible] 1936 and as president [illegible]

Grand Opera produced especially for television will be presented this fall by the Metropolitan Opera Company in a nationwide telecast on "Omnibus," the 90-minute television program produced by the TV Radio Workshop of the Ford Foundation on the CBS Television Network. Two and perhaps three operas will be presented by the Metropolitan on this program, and they will

(Continued on Page 62)

A veteran band director has words of criticism and advice concerning

The Function of the Band

From an interview with ***Edwin Franko Goldman*** as told to ***Rose Heylbut***

THE PAST DECADE has seen an enormous upswing of national interest in band work. High school and college bands have grown in quantity and (generally) in quality, the constant demand for new works has made available an increasing amount of good music. All this is encouraging—but we still have a long way to go before the band assumes its rightful place as a dignified purveyor of good music.

The first thing is to tackle the general attitude toward the function of the band. Unfortunately there are still some in educational circles who seem to regard the band as a circus act. School orchestras and soloists come before their audiences with dignity—but what happens at band performances? The event is not uncommonly heralded by anywhere from four to forty "majorettes", in odd dress, tumbling, dancing, "twirling" (as like as not chewing gum), and generally creating an atmosphere which defeats any musical purpose the band may have.

If we are to have worthy bands, and not just gaudy acts, we must differentiate between the uses to which band music can be put. At parades, at dances, in the games stadium—wherever the sheer sports spirit derives a lift from music, let's have fun. But let us also remember that music as music is not a sport but an art. If a band furnishes art music, let us accord it art dignity.

Not long ago I attended a Band Festival in Oklahoma in which seventy-seven bands from different states participated in a contest. Here are some of the points I observed —not in practice, mind you, but in public contest. In the marching event, many of the bands came galloping on to the field playing their marches so fast that the music was entirely blurred. Some, while playing, introduced prankish dance steps into their marching. Many played their music in unison, all melody and no harmony at all; others played such simple music, so mutilated with cuts and so badly arranged that it was scarcely music. And sorriest of all, the audience saw nothing amiss with all this—it was a band contest so what counted was the spectacle and not the music.

I think it's time we changed that. We can do so only by changing our attitude toward bands. Young people can hardly be expected to evolve standards of their own, it becomes the responsibility of the bandmasters, of the heads of music departments and schools to inculcate the idea that whatever else bands may do, they are primarily a source of music. There are a number of ways of accomplishing this without verging on stuffiness.

From the moment the youngsters are given their first band training, they should also be given musical benefits. Let them understand that the band's participation in sports fun does not represent its full scope. Let them take pride in good playing, good craftsmanship. In marching contests, let them march—not gallop or engage in acrobatics. Let them play marches in marching tempo. And give them marches of musical value within the scope of their playing ability. This means a minimum of simplified arrangements and *none* of the cut versions which use one or two easy strains over and over. If the band isn't ready for the more advanced marches, the solution lies not in mutilating the music but in building up the band.

This is the work of the bandmaster, for better or worse, the band is a reflection of himself. Band contests are really a test of the standards and abilities of band leaders, especially since the past years have

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Music in the Schools

> *"It is safe to say that all educators have come to regard music education as contributing to every objective of general education."*

by Hobart H. Sommers

Dr. Hobart H. Sommers, a native-born Chicagoan, has served in the Chicago schools for more than thirty years.

In 1928 he was appointed principal of the Chase Elementary School and in December 1939 he was promoted to the principalship of the Austin High School. In January 1949, Dr. Sommers was elected to the position of Assistant Superintendent of Schools.

He is a member of the National Education Association, the American Association of School Administrators, The Music Educators National Conference, and the American Vocational Association.

IT WAS a wonderful evening. The Royal Oak High School choir had just finished the first group of songs before four thousand members of the first general assembly of the National Education Association. Three times the applause caused the director to turn for additional bows, and then with a graceful little speech, he gave recognition to the June graduates in the choir who had come back after the school term to sing for the convention. Three more numbers and the short concert was complete, with the audience again enthusiastic in their response to the fine performance of the fifty high school boys and girls. The curtains closed, and as the choir filed off the stage flushed and happy with their reception, the platform guests passed them on their way to the stage with many congratulations and compliments.

The audience of educators from all over the United States had answered the question, "What do the teachers and administrators of education in the United States think of music education in the schools?" It is safe to say that all educators have come to regard music education as contributing to every objective of general education. Over the years, interest in creating and performing music in and out of school has steadily increased. The music program has taken its place along with the other fundamentals as a cherished part of the public school heritage.

The public, business and industry are interested today in education as never before. All are asking the questions: "What are our schools for?" "What should be taught?" "How far should public education go?" Many educators are inclined to worry about this unprecedented concern in school affairs, but most of us regard it as a healthy sign, for only with the interest and understanding of the public can progress be made. The people of the United States have acknowledged the importance and place of education many times, but with the crises of the times has come a reexamination of the purposes of our system in the light of all we have discovered about learning in the last fifty years.

The modern concept of American education is preparation for complete living for citizenship in its broadest sense. All children should have the opportunity for continuing experiences with music of a general nature planned to meet their interests and needs.

One of the basic problems of today is to discover for each individual his particular aptitudes for life and every day work, and by the best methods available bring to light the hidden patterns for future growth. Modern education admits its responsibility to the individual. For these reasons, the school concerns itself with elaborate testing programs, cumulative records, experienced counselors, and adjustment teachers. We know that individuals do not learn in the same manner, neither do they have the ability nor the capacity to reach a similar state of development at a certain period set up by formal schooling, such as the high school graduation period.

The teachers and administrators at the 1952 meeting of the NEA at Detroit gave full recognition to the place of fundamentals in education and the purpose of positive goals and objectives. However, our schools must continue to be the vigorous instrument of a free society and, as such, should encourage effective emotional expression. A democracy, if it is to function, must be concerned with two conditions: first, the need for universal education; and second, the necessity that this education must concern itself, not merely with the content of science, literature, and the arts, but also the application of these studies to man's expression of his own nature.

A complete program of education includes a place for the development of personality. Music education is one of today's fundamentals in the process of continued adjustment which is necessary to meet the emotional impact of the pressure for decisions which confront us daily. Education is an essential instrument to make Democracy function, and nothing can do more harm than the thesis that art and music can be taught as a subject in a neutral manner with respect to human values. For the properly nourished individual, art and music are not luxuries, but are fundamentally just as important food for his emotional and intellectual nature as vitamins

(Continued on Page 50)

Let the Child Teach You

From an interview with Henry Levine as told to Annabel Comfort

A well-known pianist and instructor gathers valuable teaching points from his own children's first playing efforts.

RECENTLY I heard a lecture given by a prominent music educator before the Piano Teacher's Congress of New York, on how to interest pre-school or very young children around the ages of four, five, or six years, in playing the piano. He chided this large audience of piano teachers, who through a stilted, pedantic way of teaching could easily crush the child's interest in music at the very start. He said, "Unless a teacher knows how to handle very young children, he or she will be sure to make piano study a disagreeable chore."

This educator had a couple of young grand children and had tried out various ways to gain and hold their interest. Nursery rhymes were his theory, and other pieces with which they were familiar. This would keep them away from some of the dull pieces that are sometimes associated with teaching youngsters. He decided not to bother with the staff at first.

After hearing this talk, I did considerable thinking about the pre-school child. As I had two of my own, I decided that I would do something about them. Children love to go to the piano and pound. I noticed this tendency in my own little ones. In desperation, one day, my wife said, "Can't you teach our children something that I can listen to? They pound at the piano all day long. While you're at the studio teaching others, you don't have to listen to them." I decided that the best approach was to teach them those nursery rhymes that I had heard the educator talk about.

My little ones had heard them since their cradle days: but just how was I to go about it? My experience as a piano teacher had covered many years, but in all of this time I had never taught a pre-school child. My wife had previously tried to teach them the staff, the old formal way; but she threw up her hands and called it "quits." The children simply walked away. Until someone made a game out of it, they just were not going to learn anything about music.

I knew that my children recognized the nursery rhymes, and now my problem was to get them to play them on the piano. First, I explained to them the lay out of the black keys on the key board, and the relationship of the black keys to the white keys, I showed them a group of two black keys, and a group of three black keys, and then we made a game out of finding all of the other two, and three black key groups.

I let the child ask me to point out a two group, or a three group, and I would purposely point to a three group, when he had asked me to point out a two group. My children would laugh, because they love to play the rôle of teacher. It strengthens their feeling of superiority and achievement to be able to point out an error of an adult.

As there is always a white key before the two black keys, I would ask them to find other similar white keys before a two black key group. Some times they would make a mistake and play a white key in front of the three black keys instead of the group of two. I would point out their mistake, and then I would let them test me again. I would alternate by teaching them, and then they would teach me. This stimulated their interest. Occasionally, I would make a mistake, and they would howl with glee at their ability to discover my mistake.

After locating the white keys before the two black keys, I then pointed out the white key between the two black keys, and then I had them find similar keys elsewhere on the keyboard. Then I went to the three black keys. I showed them the white key before the three black keys, and followed the same procedure with the two white keys on either side of the middle black key in the three black key group. Even an adult associates the white keys with the black keys, and if you hide all of the black keys, the white ones will all look alike to him.

I didn't use any letter names for the present, but I started to play *Three Blind Mice*. I didn't talk about hand position, and I didn't bother with fingering. I found that I must not fuss or nag at the children about these things. As soon as I made a chore of it, they thought that learning music was a bore. All they wanted was to play a tune even if they did it with one finger. The essential thing to keep in mind is to let them play what they want to play (at least in the beginning).

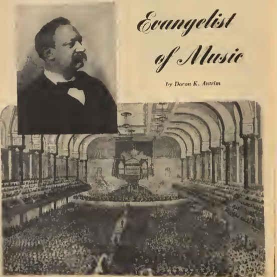
I played the first three notes of *Three Blind Mice*. At present, I depended entirely on their sense of location at the keyboard, and on their ear. I started on the white

(Continued on Page 51)

Because he spread the love for good orchestra
music to the far corners of our country, Theodore Thomas was truly an

Evangelist of Music

by Doron K. Antrim


Grand Music Festival, conducted by Theodore Thomas, at opening of new Music Hall, Cincinnati, May 14, 1878.

Through his efforts the symphony orchestra was
established in America; he originated summer
concerts, "pops" concerts and children's concerts.

IT WAS a March evening in 1873. The people of Peoria, Ill., milled around the 60 musicians tuning up on the stage as they would around the freaks of a circus sideshow. They had never seen a "symphony orchestra" before. "Where's the interlocutor?" asked one. Another, peering at the string bass, said, "That there fiddle's as big as Aunt Hetty." Everyone gazed in awe at the instrument right out of heaven, the "harp of gold."

The house quieted as a powerfully built man stepped briskly from the wings and raised his baton. A faint drum roll began, gradually swelled louder. Now the leader motioned the audience to rise, and the orchestra swung into the opening strains of *The Star-Spangled Banner*. The Civil War still fresh in mind, the crowd sang as never before—then cheered.

The orchestra swept into its program playing pieces by such difficult names as Beethoven and Tchaikovsky. Then the hit of the evening, *Traumerei*, by Schumann. At its close, the violins grew softer, softer, softer until the crowd strained for the inner-est sound—then caught its breath, for the conductor laid down his baton.

That evening the Theodore Thomas orchestra won another outpost for good music. Next day the people of Peoria whistled *Traumerei* on the streets. Music for them had become something more than brass bands playing *The Battle of Bunker Hill*, dance fiddlers beating out the *Arkansas Traveler*. Eventually the Peoria Symphony Orchestra was born.

For 48 years, in 10,000 concerts, Theodore Thomas pioneered great music in the far corners of America. He "gave" this country the symphony orchestra, started summer concerts, "pop" concerts, children's concerts. Fighting indifference, prejudice, hostility—and seldom free from grinding debt—he caused a musically barren land to flower. At his death in 1905 *The Musical Courier* said of him, "He has done more for the development and popularization of classical and modern music of the highest order in the United States than all other musical conductors combined."

It all began one hot day in 1845, when a ten-year-old German boy, a violin tucked under his arm, landed in New York with his family. To help the family finances, he played in saloons and for all-night dances at 50 cents a night. Looking for more lucrative fields, he set out at 14 on a barnstorming tour of the South billed as "The Boy Wonder." Arriving in a town on horseback, he would hire a hall, post the bills, sell tickets at the door, and then rush backstage to change clothes and appear on the platform. Some people considered the violin a malevolent instrument in those days, and a sheriff ran him out of one Mississippi town, claiming that he and his fiddle were in league with the devil.

Thomas next played in one of the first chamber music groups in America, in New York theatre and opera orchestras, and eventually, at 18, with Louis Julien. Jullien had a large concert ensemble, employed first ranking musicians, but pandered to the crowds' liking for sensationalism. His *tour de force*, for example, was a performance of *Fireman's Quadrille* in which fire broke out in the hall, firemen clanked in with hose and water to put it out, women fainted, and all who were not overwhelmed brought the piece to a close singing the Doxology. Young Thomas longed to introduce the instrumental classics and to lead a symphony orchestra.

An incident that occurred when he was 22 brought that objective nearer. He had just returned from a hard day of rehearsing when a messenger rushed in. Would Mr. Thomas conduct an opera performance at the Academy of Music? The regular conductor was ill. Thomas had never seen the score of that evening's opera before nor had he conducted an orchestra. But the players at the Academy knew his reputation for reading at sight. So Thomas took a chance. The evening was a hit, and he was retained as conductor.

The opportunity for evangelism was now at hand. To the manager of New York's Irving Hall—a barnlike structure at 15th and Irving Place used mostly for political rallies—he proposed establishing a "permanent" orchestra. It would be made up of outstanding players who would give their entire time to the one job of playing good music instead of having to accept fill-in jobs with theater orchestras. No such group existed in America at the time.

"You're crazy," said the Irving Hall manager. "No one will pay to hear stuff like Bach."

(Clement J. Barnhorn, Sculptor)

Bronze statue of Theodore Thomas, in the College of Music, of Cincinnati, of which he was the first Music Director. Founded in 1878, the College of Music will celebrate its seventy-fifth anniversary in 1953.

But Thomas had made up his mind. Calling together 60 of the top musicians in New York, he sold them his idea, gave them contracts, paid salaries out of his savings, and began forging a cohesive unit. Then he announced a season of concerts.

He lured ticket buyers into Irving Hall with lottery prizes, china ware and embroidered pocket books. He played pieces the people knew and liked, such as the *Beautiful Blue Danube* and other Strauss waltzes, interspersing short melodic bits from symphonies. Now and then he'd pack the hall with a big-name pianist-composer like Anton Rubinstein. After paying all the expenses the first season he just broke even.

Then came a request to play nightly during the summer months at a city park. It enabled Thomas to keep his men together until the next winter concert season. Music under the stars proved so popular that a spacious summer structure, Central Park Gardens, was built for him—admission 50 cents top. Potted plants, palm trees, splashing fountains added to the allure. Light refreshments were served at tables on the outer fringe.

For 14 years New York's elite crowded this summer garden. It was an attraction comparable to Radio City Music Hall today. People from Brooklyn allowed three and a half hours to get there via ferry and horse car, took along a novel and their dinner.

This engagement was the making of Thomas. His men acquired a large repertoire, playing a different concert nightly. Under Thomas' skillful direction they sharpened into a great orchestra—"The finest and best in

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Music, Prosperity and Business

An Editorial

by JAMES FRANCIS COOKE

THIS MONTH we come again to the period when the affairs of our nation are subject to the results of the presidential electorate franchise. Our position in world relations has become so far reaching and so powerful that the people of all nations are influenced by what happens on Election Day in our country. It is a day of great and serious portent for man. With two highly respected candidates for the highest office in our country, our people have been looking forward to the results, knowing that what the nation has been in need of is a leadership establishing new faith, optimism, judgment, initiative and energy to meet successfully the problems of a confused world. This has a very direct bearing upon all phases of our practical musical progress.

Music from the great musical industries, down to the interests of the music teacher in the small town, is no longer isolated from the business of our country. The music teacher's success is far more dependent upon a stable economy in this country and upon the attitude of the business men and women who are the parents of his pupils than he realizes. As long as the American business man, housewife, factory worker, farmer, music merchandising executive—in other words, the average individual looks upon music merely as a pastime all those whose livelihood depends upon music in any form, are in a precarious position. Now this condition has changed, and industry and music have been joining hands for the welfare of all.

Business itself has gradually been finding out that music may be employed in innumerable ways to promote finer relations with the public and also finer intra-institutional relations between management and employees. With fine business prospects ahead, it would seem that this is the hour for all music workers including music teachers to put forth their best efforts to secure new pupils through the development of new fields with increased activities, fresh and engaging advertising, broader vision and renewed initiative.

With more stable conditions many fears about our national future security will be removed, new hope will be restored to millions who properly look to the government as a stronghold of integrity. It has been my very special privilege to meet numerous leaders in industry, business and the professions who have been strong advocates of the employment of the mysterious and often miraculous influence of music in their great undertakings.

One of the first noted American leaders in business who gave me his opinions upon this subject was the late and great merchant prince, John Wanamaker. His mind was amazingly sharp and keen. He was then planning his remarkable store building in Philadelphia, and stated his ambition to have it built around a large pipe organ. It seemed an extraordinary combination of idealism together with practical down-to-earth experience. He said: "There is something I have always noted about inspiring music. It seems to take hold of the imagination of people and affect them both spiritually and physically. At Bethany* a gospel hymn sung devotedly and spiritually is often better than many sermons. When people hear good music their faces brighten, their pace quickens, they think more rapidly and they seem happier. They forget their worries and annoyances and the whole world has a brighter outlook."

The great organ in the Wanamaker Store on Chestnut Street, "America's most historic street," is one of the sights of the city which not only brings daily musical refreshment to customers who live in Philadelphia, but to the thousands of folks who visit the city each year. It is the largest organ in regular use in the world. It was originally built for the St. Louis Exposition by a Los Angeles firm and cost Mr. Wanamaker $250,000. He was so delighted with the results when it was first heard by a great crowd in the Grand Court of the store in 1911, that since that time improvements and additions have been made bringing the cost of the organ up to one half million dollars. The organ is played daily at noon by Miss Mary Vogt who has played upon it since its opening. Many of the greatest organists of the last half century have performed upon the instrument.

Mr. Wanamaker once said: "I don't know any better way of welcoming customers to the store than with music. I have always insisted that one of the salesman's greatest assets is courtesy, which creates a better understanding between the salesman and the customer. I don't know very much about music but anything of high character which the public seems to appreciate and means so much, gives tone to any institution and cannot fail to be an investment which will raise the atmosphere of any business."

Gradually the captains of industry at the beginning of the century with their coffers exploding with newly gained incredible millions, realized that they would have to live a millenium to spend their wealth, and began to turn their thoughts to more edifying cultural pleasures for the welfare of mankind. No industrial magnates since the beginning of history have ever given so much to the world and asked for so little for themselves. Their golden streams were poured out all over the world and no matter whatever you think of some of these much maligned "capitalists" there are millions and millions of people on the earth who look with gratitude upon their aid. These magnates sought instinctively for more beneficial hobbies, becoming collectors of art, developing education, science and worthy humanistic projects. Many discovered the joys of music and installed immense pipe organs in their homes in

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*Bethany referred to the Bethany Presbyterian Sunday School and Church in Philadelphia sponsored by Mr. Wanamaker.

(Continued from Page 14)

cities and in the country. Some of these home organs are said to have cost over half a million dollars. One of these was in the home of the late steel king, Mr. Charles M. Schwab, former head of Bethlehem Steel. Earlier in life he had been an organist and taught music. The private organist in Mr. Schwab's home was the late Archer Gibson, distinguished and original virtuoso, who might have been called the "court organist" to the millionaires of America. Mr. Schwab's home like that of Mr. Carnegie, Mr. Frick and others was a rendezvous for millionaires. Soon there were dozens of these splendid organs, largely made by the Aeolian Company. Many of the rich men learned to play the organ as did for instance Cyrus H. K. Curtis, founder of the world renowned Curtis Publishing Co. These industrialists became so fascinated with the thrills they received from music that they began to wonder if music in many of its forms might not be of value to their employees.

The export of great leaders, business men and manufacturers toward musicians and music began to change notably. The musician was no longer looked down upon as a weak, sickly dreamer incapable of taking his place among men of big business. Millionaire musicians began to appear upon the scene. One of the first of these was John Philip Sousa. On his annual visit with his band to the home of the duPonts near Wilmington, Delaware, he was received like a king. Now there are numerous millionaire musicians.

Mr. Charles M. Schwab foresaw the value of music in industry when he said to me on one occasion (in a conference): "My belief in the value of music in industrial life is based upon the firmest possible convictions that nothing can exactly take its place as a great humanizing agent. My first step in taking over the control of a new plant has been to improve the working conditions of the employees. Next the condition of the buildings. There is nothing so depressing to the worker as dirty, rundown buildings. My next step is to organize a musical interest in the plant or in the community by establishing a fine band or as in the case of Bethlehem a fine chorus. But it is not enough merely to *hear* music. As many as possible are advised to *participate* in it. The parents are counseled to give music lessons to their children. The wisdom of this is shown time and again." Mr. Schwab sponsored the great Bethlehem Bach Choir which became world famous.

In his laboratory at Orange, New Jersey, Mr. Thomas A. Edison once gave me his opinion upon the value of music in industry.

"Music is for everybody like the air, the sunlight and water. Hearing good music unquestionably has an influence upon the disposition of workers in all kinds of occupations. Music is not merely for the opera house, the concert *(Continued on Page 64)*

Here's a suggestion for the teacher desiring to have something "different" with her pupils at the Christmas season.

The Carol Recital

by ERMA D. LANCASTER

INSTEAD of a bigger and more elaborate recital for the Christmas season this teacher tried the idea of a new and appealing carol for each student to play for all the group to sing. Because she was always intrigued by the new carols she found each year and, in fact, had made quite a collection, she felt that her students would like to add to the old favorites of *Silent Night* and *It Came Upon the Midnight Clear* with some of the unusual happy songs in America and from those the children of other countries sing.

Part of her idea was to give each child a lot of training in accompaniment. She felt, too, that the children would enjoy sharing the carols they learned with each other rather than merely playing them to show off a new acquirement. For that reason she began early, by the middle of October adding carols to lessons and concentrating on one or two for each pupil. Copies of all the carols being studied were kept by the teacher, and a small part of each lesson time was spent in singing with the teacher playing carols on which other pupils were working. Thus every child had a measure of familiarity with several new carols. At each lesson he had to play for the teacher or someone to sing the carols he was to play for the recital. He learned ahead of time the importance of keeping the accompaniment moving for a singer no matter what happened to his own notes.

An old Estey church organ with eighteen stops was part of the studio furnishing and the older pupils delighted in trying to play it, although it was hard to pump. For these pupils organ and piano arrangements were found of carols more familiar usually, but always in a singable key. They had the practice of playing for singers and keeping together too. For younger pupils many duet arrangements were used. By using two instruments and the duet arrangements, plenty of variety could always be worked out, giving interest to the program and facility to the pupil.

Any interesting bits of authentic information concerning carols and carol singing collected by the teacher or pupils during the year were interspersed as reading material in the program. Always the reason for the performance of the "Messiah" were studied and every pupil knew why an audience stands for the singing of the *Hallelujah Chorus*.

Special devices were used during the recital itself. Each visitor and pupil was given a mimeographed copy of the words of all carols to be sung. Each performer played his carol through once and then all present were asked to join in singing one or two verses, the same pupil playing.

The children seemed to derive the most satisfaction and enjoyment from carols like the traditional *Wind In the Olive Trees*, the old Spanish *What Shall I Give to the Child in the Manger*, the French *In Excelsis Gloria* and *Bring a Torch Jeannette, Isabella*, the Polish *Star Lullaby* of many colors, and the English, *Deck the Halls With Boughs of Holly*, *I Saw Three Ships A-Sailing By*, and *What Child is This?* Once the first American carol the *Jesous Ahatonhia* of the Hurons as found in one of the Augsburg Christmas Books was played by an older child, because the notes are of an odd shape. The adaptation of the gifts and visiting chiefs interested them greatly.

Many collections with carols simplified to one, two or three voices are available and the melody is accurate and clear. Ada Richter, Irene Rodgers, Bernard Wagness and Diller Page are some of them.

The parents always seemed to enjoy the informality of these recitals. Every one learned something new and shared the enjoyment of it. Pupils who had never been with the group before felt freer and less nervous performing for the first time in this way. The teacher felt that it strengthened the more formal spring recital and added to the finished performance of each child. THE END

Kathryn Grayson and Howard Keel in MGM's "Lovely to Look At"

Kathryn [illegible] "Lovely to Look At"

Ann Miller, Howard Keel and Kathryn Grayson in "Lovely to Look At"

Singing in the Movies

A popular singing actress of the films
gives sound advice to vocal students seeking
a career in pictures.

From an interview with Kathryn Grayson
as told to Gunnar Asklund

WHAT ARE MY CHANCES of singing in pictures?

That is a question that every serious vocal student asks himself. Very often, he does more than ask it of himself, he turns to people who are singing in pictures in the hope of finding out exactly what to do and how to do it. I am delighted to discuss the matter as far as I am able. All my life ETUDE has been a welcome and stimulating influence, its pages disseminating the right kind of musical advice. My one proviso in changing from the receiving end to the giving end of such advice is that I do not consider myself a vocal expert. I am still working hard, keeping my eyes on the goal of a full musical career of concert and opera. Of the things that I do know, however, I am only too glad to talk.

First of all there are no tricks and short-cuts for getting to Hollywood. The time has passed when one could "get by" with something other than complete vocal mastery. Hollywood has room only for naturally fine voices correctly used. Its basic requirements are vocal.

But the mere possession of a fine voice is not enough. I have seen many really splendid voices come to nothing through lack of proper training, through faulty emission, through careless habits both vocal and personal. Thus, the second requirement is something that may be summed up as sensible control of oneself.

The long hours and endless strains of screen work demand vigorous health. That means more than average care for rest, sleep, exercise, and proper diet. And proper diet, in turn, means the kind of food that keeps you strong without making you fat. I have had great arguments with opera stars about poundage! Many seem to feel that, in order to support tone and maintain general vigor, one requires more than average physical upholstery. I disagree with this view. The point is to keep strong, not fat. Besides detracting from the singer's appearance (on the screen or elsewhere) fat actually defeats its own end. It requires effort—and hence tension—to lift a diaphragm that is full of fat! And the carrying power of a voice depends upon correct resonance rather than on adipose tissue. Try to eat for strength, not for bulk!

As to special vocal requirements for film work—there are none. The motion picture singer should have exactly the same background, the same skills, the same musical awareness as the concert or opera singer. I have always derived immense help from listening to the records of established artists—partly to learn what to do, and partly to learn what *not* to do!

The greatest need, however, is for pure singing. In using this term, I have no particular "method" in mind—I mean simply the kind of singing that does not hurt the throat and that comes out without any feeling of constriction, anywhere. Now there seems to be all too little of this kind of free, well-focussed, un-tense vocal emission. If I analyze the situation correctly, many young singers are taught to concentrate on *results rather than causes*. They are taught to produce a certain *effect*, often through completely artificial means. They are told, for instance, to "lift a weight with the diaphragm" to "bite a pear" with their jaws. The fact is that you don't lift weights and you don't bite fruits. You sing. Hence, the guiding of vocal emission should be freed from all such confusing ideas. What you have to do is to get your tones out so that you *feel* entirely

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Born in North Carolina of a musical family, Kathryn Grayson has sung since babyhood. At eleven, she was heard by Frances Marshall of the Chicago Civic Opera, and encouraged to develop her extraordinary voice. When her family moved to California the girl attended Manual Arts High School and continued her vocal work. One day, unbeknownst to young Kathryn, her singing lesson was heard by Hope Loring, wife of Louis D. Lighton, then a producer at MGM. An audition followed—then a contract, then rigorous training. In 1941 Miss Grayson began appearing in films and achieved full stardom in 1943.

Parent - Child - Teacher

TRIANGLE

or

TRIO?

This teacher has the
right idea concerning
the way to secure
cooperation among teacher,
parent and pupil

by

ROSE

GROSSMAN

THE RELATIONSHIP between teacher and pupil had always seemed to me a kind of duet, in which each one of us had a part to play. Sometimes I as teacher had the principal part when a teaching point was to be made, and it required skill, ingenuity and enthusiasm to put it over, and sometimes my pupil had the principal part when it was up to her by concentration, interest, and practice to master the point.

We might have made "beautiful music together," as Tin Pan Alley would say, were it not for the discordant notes that crept in occasionally. A mother might complain, "Jane did not practice on Wednesday. Her class had an after school basketball game—and she didn't make up the missed time on Thursday!" Jane approaches the next lesson resentfully, suddenly suspicious that music lessons may be a kind of prison which deprives her of her freedom to enjoy other activities. Instead of being a harmonious duet, we are now two antagonists (she thinks) sparring with one another as two boxers in the ring will, each hoping to assume mastery over the other.

Jane wishes to assert her rights and I intuitively agree with her but cannot openly criticize her mother's comments, which would be challenging her mother's authority. I call Jane's mother while Jane is at school, and try to explain that enjoyment and enthusiasm for music are far more important than a missed day of practice here and there. For my trouble I am told that children should develop a sense of *responsibility* (does she mean inflexibility?), and she reduces my philosophy of teaching, which is to inculcate a love for and enjoyment of music lessons and a desire to practice as opposed to *having* to practice—to "you're too easy going."

It took several years of such old-fashioned griping remarks by various parents before it dawned on me that the parent was literally playing a part in our ensemble. I had been thinking in terms of a duet between pupil and myself with the parent as box-office audience or what have you. Suddenly I realized that we were truly a trio, each with a part to play. If we were to be really harmonious, we would each have to know our parts thoroughly, and the parts of the other two as well. Those of us who have participated in ensemble work know that each member of the group has a time for taking the lead, a time for being secondary, and even a time for not saying anything (rest). Up to now, we had been a triangle, pulling against each other rather than a trio, blending with one another.

It was taking a lot of my free time to call parents individually, and besides I did not feel that I was accomplishing my purpose. I therefore decided to have a parent meeting. Since all of my pupils, once they "graduate" from my music readiness class, come twice a week, once for a private lesson and once for a group lesson, I planned four different parent meetings, one for the parents of each group: Music Readiness group, first year piano group, intermediate group, and adolescent group, feeling that the problems of different age groups differ from each other.

I think that by this time the griping that is so characteristic of certain parents had gotten me to the point where I would rather have taken a job in a department store than have continued in this unprofessional manner. I was "fighting mad." So it was with a feeling that the time for compromise was at an end, and that it was win all or lose all, that I greeted the parents and announced that the subject of the meeting was, "How did you select me as your child's music teacher?"

Had I exploded a bomb I couldn't have startled them more. After the initial bubble of excited comments had died down I asked the question of each parent in turn. These were some of the answers I received: Three said they had selected me because I was in the neighborhood. (Ouch!) Two because they had been told that "my pupils liked me." Two because they liked the idea of a weekly group lesson devoted to performing to each other, creative and critical listening, ear training, theory, harmony, etc. (Hooray!)

In reply to the first three, I mentioned that two other teachers lived on the same street, were just as accessible, and their fees were much lower. Of the second two who said they came because the children liked me, I asked what if the children liked me for the very quality of which some accused me, disapprovingly (and unfairly!) i.e. that I was "easy going." Only the last two parents were getting their money's worth, I pointed out. They knew what they wanted, and had actually selected me on their own terms.

I then proceeded to outline my philosophy of music education, my aims and objectives for the children, my attitude towards practicing, and my conception of the parents' role. Only now could they have a basis for selecting or rejecting me as the teacher of their child.

This was followed by a stimulating discussion and question period. It was won-

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derful to see them come alive and tear into the various subjects, suddenly aware that their problems were typical and normal, and not peculiar to themselves alone. The meeting ended on a social note, with coffee, cake, and small talk, plus thank you's from the parents, and requests for future meetings.

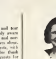
Of the four meetings, only one was ill-attended. I scheduled a second meeting for that group, and when the response was no better I called up the disinterested parents and explained that music lessons were a three way effort: child-parent-teacher, and without the coöperation of the parents, I could not hope for success. Therefore, I was dropping their children from my register.

Since that first set of meetings six years ago, parent meetings are as much a part of my program as giving lessons. Parents of new pupils are made aware that I consider their attitudes and coöperation essential to our success. Sometimes a busy parent will try to excuse herself from attendance with flattery, "Anything you do is all right with me. I'll coöperate." But experience has taught me that their conception of how to coöperate is not necessarily mine.

As the years passed, a format for parent meetings evolved. We now have beginning of the year and end of the year meetings. If necessary we add mid-year meetings.

To give us a good start for the coming season, each of the four Thursdays in October is devoted to the parents of a different group. I state my broad objectives for the coming year. If we are planning intensive work in keyboard harmony or sight reading besides our regular curriculum, I discuss the matter in detail to make sure that some over-zealous parent does not accuse Junior of "fooling around" or "doodling" when he should be working. I explain that exploring new literature or new harmonies is fun, and that enjoyment of music informally is an important part of the learning process. It has its place alongside the more formal aspects of music study: scales, technique, up-to-grade pieces, etc. During the discussion and question period, the subjects of practicing and the rôle of parents inevitably come up, especially if "new" parents are present. It is a wonderful thing to watch the "old timers" train the new ones, as they answer questions and make suggestions on points they themselves were confused or vague about only a short time previously.

We have our final meetings of the season each Thursday during the month of May. I reread the October agenda, to remind them of goals we had set *(Continued on Page 19)*



Speaking of Art-Song Writing

What to do when a beautiful melody begins haunting one? Here are suggestions for getting that tune into the form of an art-song

by Evangeline Lehman

AS MANY OF YOU know, the following question is frequently heard: "I often have tunes running through my head, and I even hum them. I feel they would make nice songs, but when it comes to the matter of writing them down, I am at a loss. Still, I have had some harmony and counterpoint, I know how to put notes on the staff, and have a general knowledge of musical writing. Could it be, perhaps, that when I begin to think in terms of technical realization the spontaneity of my inspiration disappears?"

I believe that a little analysis will make the problem an easier one to solve. When a melody comes spontaneously, experienced composers know that it is at first deprived of all its musical vestment and ornamentation. (No one knows from where it comes, but it is what is called "Inspiration.") It is said that a well known composer of popular music whistles his tunes, which become world-popular after they have been harmonized and properly developed by experts. This goes to show that the composition of songs is made up of various elements, and if deficiency or failure occur in one of them, achievement can be blocked from the very beginning.

The first element is the ability to create an appealing melody, the second element is the craftsmanship which permits the original idea to acquire its full value. The first mentioned is obviously God-given and can hardly benefit from any help although sometimes a few suggestions may enhance minor details. But the second one calls for other considerations: in the first place, the voice, the organ through which the melody is to be expressed. Much can be learned from a careful examination of the song literature.

When we think of perfect realization of a song and from all angles, the first name that comes to mind is Schubert. Why is Schubert so perfect? Because from the singers' standpoint he instinctively perhaps knew the range natural of the voice. He does not ask awkward intervals or difficult jumps. He considered the words as an integral part of the melody, so that accented syllables are always correctly bound with the rules of punctuation. From the accompaniment standpoint the piano part can never be thought of as being different from what it is. Striking examples are *Gretchen at the Spinning Wheel*, *The Erl King* and *Ave Maria*. While other masters may equal Schubert in many respects, few perhaps ever achieved the harmonious welding of all requisites that go to make a song a finished work of art.

Beethoven and Wagner, when writing for the voice, were evidently carried away by the splendor of the music itself and paid little attention to vocal ease. Although the pitch of the orchestra has been raised since the days when the Ninth Symphony was composed, nevertheless Beethoven subjected the sopranos to a very trying and difficult task even at that time.

But now, let me come back to the writing of a song, and here we are speaking of Art songs. It seems to me that first of all the poetry should be the starting point, an incentive, for it is through the feelings awakened in one by its reading that the inspiration takes its flight. Once a sketch is put on manuscript paper, the work of elaboration begins. A formula of accompaniment has to be chosen. It ought to be of suitable character and should be made effective though not too difficult or awkward to perform. *(Continued on Page 49)*

EVANGELIST OF MUSIC

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the whole world," said Anton Rubinstein.

Under the impact of the Thomas Orchestra the audience for good music began growing in New York. The sedate New York Philharmonic, which heretofore had given only five desultory concerts a year, began to bestir itself. Another orchestra, the New York Symphony, sprang up. To meet the competition, Thomas made a point of being the first to present works by living composers now well known to fame — Wagner, Liszt, Brahms, Tchaikovsky. He often presented their works before they were heard in the composer's native land. In European music circles he found his reputation so well established that Johann Strauss gave him 200 waltzes. How he got the jump on Wagner's close-guarded scores caused much newspaper speculation. Finally it came out that Liszt, close friend of Wagner, had the new scores copied without the master's knowledge and sent to Thomas. He believed that this was in Wagner's best interests.

Thomas easily outstripped all New York competitors for the finish, precision and general excellence of his orchestra. The fortunes of the New York Philharmonic sank so low that he was offered its leadership on his own terms. This put him in the anomalous position of being his own competitor. He could have used it to his personal advantage, but he did not even take the salary from the Philharmonic which was rightfully his.

New York was only headquarters for Thomas. While America was pushing forward new frontiers in the 70's, 80's, and 90's he kept the Thomas Orchestra on the road as much as possible, planting the seeds of good music wherever audiences could be gathered together. When various cities — Boston, St. Louis, Minneapolis, Chicago among them — founded orchestras of their own as a direct result of his visits, they were eliminated from the Thomas tours. He moved his summer concerts to Chicago and immediately became popular.

Meanwhile, financial difficulties were piling up. When the Thomas Orchestra pulled into Chicago for two weeks of sold-out concerts the morning of October 9, 1871, a pall of smoke hung over the city. It was the great Chicago fire. The opera house was already in ashes. Thomas' contract prevented him from paying salaries of men when performance was prevented by fire. Yet he could not bring himself to take advantage of this clause. He paid all salaries, going deeply in debt. When performances at the Philadelphia Centennial Exposition in 1876 failed to produce the expected profits — the people who attended the Exposition apparently were not disposed to listen to Beethoven and Brahms after a day of sightseeing — his obligations grew even larger. All his belongings — even the valuable music library which he had spent years accumulating — were put up for auction. (A friend bought the library and gave it to Thomas' wife.) He was about to sign the bankruptcy papers when he realized that if he did, his creditors would lose money. "I won't do it," he said, throwing down the pen. It took him twelve years to pay back every cent.

To open up the Mid-West to musical development he started his first music festival in Cincinnati in 1873. It was an immediate success. Thomas conducted it for years, and it has continued biennially to this day. A festival building, one of the largest and most complete in the world, was built specifically for these programs.

Thomas started festivals in 12 cities. Held in the largest halls available, they provided a series of afternoon and evening concerts at nominal admissions, enlisting the top musical artists of the day, local choral groups ranging from 300 to 3000 singers, and orchestras swelled by local musicians.

In directing these massed choruses and bands, Thomas won some of his greatest conquests. On one occasion in Cincinnati when the country was suffering from a severe drought, he was conducting Mendelssohn's *Elijah*. During the performance a resounding clap of thunder shook the building and the rain fell in torrents just as the huge choir began singing "Thanks be to God, He laveth the thirsty land." It was as though Thomas was directing the elements along with the music. The effect was so overpowering that the vast audience surged to its feet, remained standing during the number in tearful thankfulness and cheered to the rafters at the end.

By 1888 Thomas had paid off the last of his creditors. But to do it he had conducted two symphony orchestras in New York, one on the road, a large concert ensemble, six choral societies and innumerable festival performances. For years he had seldom had more than six hours of sleep a night. Now he was sunk in despondency. His wife had died. He had not saved enough money to put his five children through college. And he had only partially attained his goal: he had established no orchestra that was a model to the world, but, to insure its permanence, he wanted it to have a concert hall of its own, with office space for rent which could contribute to its support.

He had proposed this revolutionary idea again and again in New York. But it had never materialized. Now he decided to give up the struggle, accept the conductorship of the London Philharmonic or Boston Symphony — both of which had been tendered to him — and spend his declining years in a pleasant position that called for no one night stands.

While in this frame of mind he ran into Charles N. Fay, a Chicago businessman who had been charmed by Thomas's summer concerts.

"How would you like to have a permanent orchestra," Fay said, "to which you could devote your whole attention to the music and not have to worry about meeting the payroll?" Thomas was incredulous.

Fay lined up businessmen to give a thousand dollars each toward building an orchestra, and sent for Thomas. When New York heard Thomas was about to leave, three offers were made to persuade him to stay. Chicago countered by doubling his salary. Blueprints for a permanent orchestra home in New York were drawn up. But once Thomas had given his word to Fay, nothing could shake him.

In Chicago, Thomas, who had married again, started rehearsing an orchestra with many of his former instrumentalists as nucleus and scheduled a season of concerts. Although the sponsors paid the deficit without complaining, Thomas determined to lessen their burden by taking the orchestra on the road. He pushed all the way to the West coast. Since he was getting older, these one-night stands took their toll. But he kept them up from a sense of duty. A great orchestra and a great love for music were growing up in the heart of America.

Finally in 1903 he awoke to the realization that he was still no nearer to his permanent home. He decided he would give the people of Chicago six months to build such a home or he would go elsewhere.

To Chicago, the prospect of losing this orchestra was unthinkable. The Theodore Thomas Orchestra had become an institution. People from all strata flocked to its concerts in the spacious old Auditorium building where they could hear the best music at admissions that anyone could afford. The city mobilized for action. Businessmen, housewives, clerks, scrubwomen began a door-to-door canvass for funds. In an incredibly short time, with gifts ranging from ten cents to $25,000, they raised $750,000. The erection of Orchestra Hall began.

Thomas conducted the first concert in the new hall. He played Beethoven's *Fifth Symphony*, his favorite; it had always represented to him the triumph of the spirit over disaster. As he laid down his baton to face the greatest ovation of his career, he knew that he had won the people of Chicago and of the country to great music.

Thomas had a premonition he would not live much longer. He had already picked his successor, a quiet, unassuming viola player named Frederick Stock. It was a tribute to Thomas' intuitive judgment that Frederick Stock carried on the traditions of a great orchestra for 37 years.

Thomas imposed another condition on the trustees—that they drop his name from the orchestra after he died. "I'm not important," he said. "Call it the Chicago Symphony Orchestra."

After the last hand shake on that memorable night he went home a blissfully happy man. But in conducting the concert, he had caught a cold. His doctor wanted him to stay in bed but he insisted on getting up for a rehearsal—he hadn't missed one in 13 years. He collapsed at the door of his home. A few days later pneumonia had taken his life.

THE END

PARENT, CHILD, TEACHER—TRIANGLE OR TRIO?

(Continued from Page 18)

for the year and we evaluate our achievements. Then, because it is timely, we discuss spring fever and its effect on practicing. I leave it to the parents to tell how they are meeting and solving this problem. If an outstanding thought on the subject has been presented at one group meeting, I pass it along to the others. I learn more about what is happening at home, with respect to music lessons, during this time than I could by even direct questions on the subject. One parent will make disparaging remarks about her daughter and will constantly find fault, whereas a second will say that her daughter (or son) is not practicing much either, but that she finds it quite understandable with the weather so lovely and so many things to do outdoors. Then, she adds with great guile, "Of course her father and I make it a point to ask for little concerts frequently to make sure she doesn't forget her repertoire, or I'll get very enthusiastic about her new piece or perhaps I'll marvel that she has been able to take such a difficult piece for her self-study assignment." Then we may discuss the advantages of motivation versus making demands.

And so our meetings have served a triple purpose: first, to acquaint the parents with my educational objectives each step of the way; second, to help them understand their child better by getting a picture of how other children behave under similar circumstances; and third, to *(Continued on Page 61)*

Here is sound advice concerning the lack of musicianship on the part of many present-day singers; the author is emphatic in his claim that

Singers can be Musicians, too

by Darrell Peter

RECENTLY I had a talk with a young singer who was about to graduate from one of our leading music schools. During the course of the conversation I commented on her good fortune in having received a thorough training in the fundamentals of musicianship, an asset which many young singers do not get during their years of study for the opera or concert stage. Her reply came as such a surprise to me that I should like to quote the gist of it here.

"When I first entered school I was singing beautifully, much better than I am now. It seems that the more harmony, ear training, music history and the like that I have taken, the poorer my singing has become. I regret that I ever took these courses. They are absolutely unnecessary for the successful singer, and are more a hindrance than a help."

What an amazing response from one who has had what is presumed to be outstanding instruction of its type and who is going to receive the Bachelor of Music degree in voice. Is it true that the girl's singing is poorer now than it was before she came to school? Of course not. Her standards have changed, subconsciously, due to her increased knowledge of music, and have probably out-distanced her actual vocal development. In spite of the fact that she is actually singing better, her demands are even greater, which is admirable. The sad part is her attitude toward the all important development of her musicianship. She was actually not conscious of the nature and importance of her improvement.

How did such an attitude arise? In the first place the girl may have heard stories about, or had contact with singers who had had some degree of success in spite of their lack of musicianship. Unfortunately the idea that singers do not really need this training is quite prevalent, hence that persistent cliché, "Oh, he's not a musician, he's a singer!" What more stupid statement could possibly be made? One may as well say that a person can be a great Shakespearean actor without understanding English!

But, secondly, and here is the more important reason, the girl had never been made to feel any need for musical development, anywhere along the line. She saw no connection whatsoever between her harmony lessons and her operatic rôles. And as for sight singing, of what use is that, as long as there is a good coach around who is willing to take money for pounding out the notes of an aria on the piano until it is learned by rote? She looked upon all her music courses, other than her actual vocal work, as necessary evils which someone decided should be taken for a degree.

In order to understand this young singer's attitude more fully, let us examine the background usually found in the person who wants to make a career of singing. It is not mere chance that most singers lack sufficient training in musicianship. There is a logical reason for it. The majority of young instrumentalists studying for performing careers today began practising their piano, violin, or clarinet at a very early age, and were kept at it by fond parents who felt they had a talent on their hands. In the process of developing an instrumental technique they naturally picked up a certain knowledge of the fundamentals of music, if only because of their constant contact with it. This is especially true of pianists who work not only with the melodic and rhythmic but also with the harmonic aspects. They may even have studied a bit of theory along the way.

The singer is quite another matter. It is impossible to know definitely what sort of voice a child is going to develop until he is in his late 'teens, especially with boys. Even those who show singing ability before the voice changes cannot be counted upon to emerge with the same quality that they had as children. As often as not the child who never uttered a peep suddenly blossoms forth with a beautiful adult voice which cries out to be trained. Unless such a person has shown a decided musical talent as a child he stands at this crossroads of his life with little or no knowledge of music. All he knows is that he has this voice and is dying to use it. What's to be done?

The next step is usually an audition with a vocal teacher. Since the candidate has an outstanding vocal organ, he is immediately accepted, and promised a glamorous career in opera and concert. Work is begun at once on voice placement, breathing, diction, and later on actual songs and operatic rôles. The latter are learned by rote with the aid of a coach recommended by the teacher. The conscientious teacher may send his pupil for work on musicianship, either to a tutor or a music school. This is the exception, however, rather than the rule. I am not referring here to the (*Continued on Page 56*)

Darrell Peter, pianist and educator, conducts a private studio in New York City, where he also serves as Student Adviser and Director of the Summer School at the Manhattan School of Music. He has done special work in teaching the musical layman, and has long been concerned with the development of the well rounded musician.

Adventures of a Piano Teacher

Various editions of Bach's piano works are discussed, also fingering and relaxation.

By GUY MAIER

A TROUBLED musician and teacher writes concerning authoritative Bach editions, tempos, styles, etc. Here, in italics are some of his excellent questions and observations.

"An article concerned with the playing of Bach's piano works would be extremely helpful to teachers, particularly those who are preparing students for ratings or contests . . . What Bach editions are reliable? Judges are rather opinionated in this respect. One says that Schirmer (von Buelow) is accredited. Is this correct? Is a phrased and fingered edition the wrong one to use? Another judge recommends the Kalmus edition in which fingering is sparse, and there is little indication of phraseology."

It is a lamentable fact that often in this great land of ours the only procurable edition of Bach's Chromatic Fantasy and Fugue, Italian Concerto, etc. is von Buelow's, which Ernest Hutcheson, distinguished Bach scholar and player says "cannot be recommended for accuracy or style." The Kalmus edition comes closest to the Bach Gesellschaft volumes which are the final authorities on all Bach's works. The pity of it is that almost all Kalmus editions lack fingerings, which makes them impractical for student use except for reference. The most solid and helpful Bach volumes are those edited by Hans Bischoff. (Steingraeber)

For the Well Tempered Clavichord use Kroll's editing (Peters) or the English printings by Harold Samuel and Donald Tovey. Busoni's editions of the Inventions (Presser) are indispensable to teachers and students needing help toward technical mastery and musical interpretation.

Czerny's editing (Peters), the first "popular" edition of Bach's piano works, is still good, though there are inaccuracies in it to guard against.

"Is clavier Bach to be played with the legato flow of organ? It seems to me that such a legato is not characteristic of the semi staccato of the clavier. Is a rhythmless character to be cultivated à la organ, or does the music of Bach permit life and movement rather than cold pedantry, stupid tempos, and empty concert halls?"

The chief quality of Bach's music is, I think, its entrancing rhythmic vitality. Bach's bounce is irresistible. But we still labor under the shadow of the organists whose Bach playing we have been exhorted to emulate. They have never seemed to understand the bouncing Bach. Their deadly pedestrian performances have steered generations of listeners to hate Bach's music . . . so why continue to follow their unreliable standards? Of course it is often better to play Bach's piano works crisply non-legato, and above all to play them with lilt and lift. Use damper pedal if you wish and play freely and richly with wide dynamic range. Play with all the piano's resonance and resources to bring flow, color, life to Bach's music.

"In preparing a concert student to play the first movement of the Italian concerto I used the Prades Festival recording of Mr. Serkin for reference. His tempo is ♩ = 96. (circa) The result is a brilliant attractive piece. There didn't seem to be any argument with a player of that caliber! Result . . . the student was graded down. . . . Judge's remarks, performance too fast . . . should be taken twice as slow, as the music of that day was taken with the eighth note as the count unit. Suggestion . . . use a recording of an acknowledged artist as reference"!

Let's throw out, once for all, these stupid Bach traditions. Not even the Bach "specialists" can agree in the matter of tempos. For example, witness the divergence of recommended speeds in the Goldberg Variations. Various recordings and editions—by the celebrated Bach authorities of the last 100 years—prescribe the same variation to be played at ♩ = 72, ♩ = 92, ♩ = 120 and ♩ = 144!

This tempo disagreement does not mean that any of the authorities are wrong, but that each one has found his own speed to match Bach's ideal of rhythmic lift and zest. It proves too that Bach tempi are infinitely variable . . . that the only sure test of a slow movement is "Does it flow?" and of a rapid movement "Does it exhilarate?" "Does it bounce"? Almost any pace that produces these qualities is a right tempo.

But beware of imitating the speed of artist's recordings. A superior pianist will carry off tempos easily which an ordinary player cannot reproduce. Perhaps the above student, aping Serkin's speed and style, released merely a breathless, precipitate performance. . . . However the judge was probably one of the old guard who thinks of the first movement of Bach's delectable Italian Concerto as a plodding and stodgy number instead of the happy, bouncy, virile piece which Bach intended. Bach himself wrote on the score: "A concerto in the Italian fashion, composed for the music lover's enjoyment." How many pianists play the concerto in this spirit?

Our troubled musician writes farther: *"Certainly these works conceived in the Italian manner do not deserve the pietistic approach of the organ works. Those written at the Vivaldi period would seem to deserve a different treatment, an Italian 'temper' rather than German. Bach himself said that he wrote 'To the glory of God and for pleasant recreation.' Doesn't that statement imply that there is variation possible in the spirit of the works and their interpretation?*

"Needless to say, after a lifetime of Bach playing, I'm confused, and I'm sure that there are others."

No need for such an intelligent and discerning musician to be confused. . . . Let him go forth courageously into the fray. We need many more dauntless, new Bach "authorities" to break lances with those doddering old traditionalists. Out with them!

SHARPEN YOUR TIPS!

To "sharpen your finger tips" doesn't mean to contract hands or arms. Rather it is like getting ready to "scratch" the keys, either gently or strongly, but without undue tenseness. As you feel the key under your finger tip a gentle scratch will make a soft tone, a sharp scratch (or dig) will make a loud tone. Remember three things: (1) Never lift the finger tip off the key top. (2) There must be no tenseness before the scratch. (3) Instant wrist release must follow the scratch. (*Continued on Page 63*)

QUESTIONS AND ANSWERS

Conducted by KARL W. GEHRKENS, *Music Editor, Webster's New International Dictionary, assisted by Prof. Robert A. Melcher, Oberlin College*

PERIODS OF MUSICAL HISTORY

1 About what year did the Pre-Classical, Classical, Romantic, and Modern periods start?

2 Will you kindly correct the following.

Pre-Classical Period. Bach, Clementi, Couperin, Handel

Classical Period Beethoven, Cramer, Czerny, Mozart, Schubert, Weber

Romantic Period Berlioz, Chopin, Heller, LeCouppey, Liszt, Mendelssohn, Schumann, Wagner.

Modern Period Albeniz, Brahms, Bauer, Dvorak, Elgar, Franck, Gade, Gounod, Godard, Grieg, Horowitz, Loeffler, MacDowell, Moszkowski, Paderewski, Rimsky-Korsakov, Saint-Saëns, Sinding, Strauss, Sibelius, Tchaikovsky —*A. L. L., Maine*

1 It is obviously impossible to place definite beginning and ending dates to any periods, but I believe the following is about what is usually given in most reference books

1000-1200 Romanesque
1200-1300 Notre Dame and Ars Antiqua
1300-1400 Ars Nova
1400-1600 Renaissance (Burgundian, Flemish, and Venetian schools)
1600-1750 Baroque
1725-1775 Rococo
1750-1810 Classical
1810-1890 Romantic
1890-1910 Impressionistic
1910- Modern

You will note that I have not used the term "Pre-Classical." That would mean, I suppose, everything before the Classical period, and I feel that the earlier periods that I have mentioned are important enough to be noted separately. For a more complete, yet brief discussion of this matter, I would refer you to the "Harvard Dictionary of Music" article *History of Music* and related articles.

2 Just as periods do not fall into exact dates, so all composers do not fall exclusively into one period or school. Because of the quality of his later works some might prefer to list Beethoven as a Romantic composer instead of Classic. And there are elements in the music of Schubert and Weber that stamp them as classicists, and other elements that stamp them as romanticists: actually they could be placed in either or both categories. But I believe the following revision of your lists is reasonably accurate

Baroque Bach, Handel

Rococo Couperin

Classical Beethoven, Cramer, Clementi, Czerny, Mozart.

Romantic Schubert, Weber and all of those you have listed under the headings of Romantic Period and Modern Period, although Albeniz is probably better under the Impressionistic Period

Impressionist Debussy, Delius, Griffes, Ravel, Respighi, etc.

Modern Bartok, Berg, Copland, Hindemith, Honegger, Ives, Milhaud, Piston, Poulenc, Riegger, Schoenberg, Stravinsky, etc. —R. M.

ABOUT HAND POSITION IN PIANO PLAYING

Early in my study of the piano I was taught to play with a level hand and wrist, with my fingers curved at the second joint. And I was told to play on the tips of my fingers.

Later I had a very fine teacher who taught me the "bridge" position in which the wrist is low, with the back of the hand slanting upward and the knuckles prominent as the highest part of the hand. The middle joints of the fingers protrude out slightly down below the "bridge," and the player plays on the balls of the fingers.

Which hand position is the accepted one at the present time and why? Also, what books and illustrations can be obtained on correct hand position?

As a piano teacher, I constantly run into this hand position controversy. I will very much appreciate this information.

—*Mrs. D. L. K., California*

There is, of course, no one universally accepted hand position. There are probably as many different positions as there are teachers—or as there are players. Even one teacher cannot insist upon exactly the same position for every one of his students. A person with a small hand and short fat fingers will obviously have to use a somewhat different position from that suitable for a person with a large hand and long, tapering fingers. And even the same performer will need a different position to execute a scale passage from that which he uses for a wide-spread arpeggiated figure.

In spite of these differences of details, however there are certain basic hand positions that are used by various authorities. The first position which you describe was used quite widely at one time but is not in general favor today. Although it made for clarity of finger action, it was not conducive to a rich tone.

I believe that most teachers today advocate approximately what you describe in your second paragraph, though there would be considerable disagreement as to how low the wrist should be. In general, the hand should be comfortably arched, with the wrist a bit beneath the knuckles. The fingers should be firm and the playing done on the tips or balls. This position should give firmness without tension.

While it is certainly true that a teacher must not let his students play in any haphazard fashion, I think some teachers fret too much about the matter of hand position, even to the point of impeding a student's fluency by insisting upon a position which is not natural to him. A hand position which will give control (without stiffness) and relaxation (without flabbiness) is the best one.

The book, *The Groundwork of the Leschetizky Method* by Malwine Brée contains many pictures of hand positions, discussions of these problems, and exercises for various kinds of control. Some of the principles it expounds may be a bit outmoded today but in general I believe this book will help you. Another useful book is *A Visual Approach to Piano Technique* by Ian Mininberg. On an elementary level, *Children's Technic Book* by Guy Maier and *Finger Plays* by Jessie Gaynor both contain pictures, discussions, and exercises. Your best source of help, however would be some serious study with a fine teacher for the problem you have raised is one which is difficult to settle by means of the printed word. —R. A. M.

Because of the demands on Dr. Gehrkens' time, correspondents are requested to make their questions as brief as possible—not more than 150 words, please

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TEACHER'S ROUNDTABLE

(L. to R.) Edouard Ravel, Dr. Dumesnil, Maurice Ravel, in the master's gardens at Montfort l'Amaury near Versailles. Picture taken by Evangeline Lehmann (Mrs. Dumesnil) in 1936.

Maurice Dumesnil, Mus. Doc., discusses Ravel's music and gives Ravel's own ideas on several of his compositions

ONE OF THE characteristics of Ravel's piano music is the clarity and limpidity of its graphic notation. It is most perfectly and completely written out. All the magic tones are there in black and white and in all of their details. An adequate interpretation should therefore be an easy matter for one endowed with a capable technic and following the text scrupulously. But on the other hand, there are a certain subtle insight and also an effort of imagination which often surpass—and by very much—the possibilities of the average executant. This needs a little explanation

In Beethoven, Schumann or Liszt, for instance, the expression, the emotion, the passionate or dramatic feelings are there in their primitive, genuine condition, or, we might say, more or less in the state of raw material. Each interpreter can use them through the channel of his own nature in many ways dictated only by individuality. This does not hold true with Ravel's music, and there is only one kind of poetic sensitiveness which is suitable: the author's own. Therefore it will be well for the performer to remember at all times, the features of Ravel's personality, in order not to trespass and thereby betray his intentions. Ravel has been termed, at the same time, scholastic by a certain number of French moderaste composers, and "tarabiscoté" (over-concerned with details) by some never satisfied musicologists. Both definitions may contain a good deal of truth, but it is precisely because Ravel has known how to achieve an almost miraculous equilibrium between sane tradition and an ardent thirst for novelty, that he asserts himself as France's greatest musician since Debussy. In any case, only one thing matters in Art: that the creator should reach those mysterious spheres where spirit and matter are blended in one whole, and where it becomes impossible to separate fantasy from technics, so perfect is their blending.

Inspiration and sensitiveness are present in all of Ravel's works, even the most simple and direct ones like the *Pavane pour une Infante défunte* and *Jeux d'eau* (The Fountain) with which I will deal in the following lines. Both can be classified as the most popular piano numbers written by the composer. Although dating from his early period, they already show consummate craftsmanship on his part. Half a century has passed over them with no other effect but to make them take place among the standard repertoire. In these times when everything must at all cost be new, they retain an astonishing freshness and loveliness.

Now let us see what Ravel had to say about their interpretation. Would he be satisfied with what one hears nowadays in recital halls or studios? Certainly not. Over-emphasis which turns sentiment into sentimentality and current displays of pyrotechnics would be severely criticized by him. Since through the years it was my privilege to perform many of Ravel's compositions in his presence, I am sure my fellow Round Tablers will be glad to hear what he had to say and how he wanted the *Pavane* and the *Jeux d'eau* to be interpreted.

Strangely enough, he had become rather critical of the *Pavane* in his mature years. "I do not feel in the least embarrassed to talk about it," he said. "It is sufficiently old to let the composer give it up to the critic. From so far I do not see its merits any more, but alas! I can see its defects very well: the influence of Chabrier which is too obvious, and the rather poor form. In my belief it is the talent of the interpreters which made and continues to make the success of this timorous, incomplete work.' No one, of course, will subscribe to this judgment. But let us proceed to Ravel's advice regarding its interpretation:

"One must not attach to the title more importance than it has. Avoid carefully all dramatization. It is not the mournful lamentation over a princess who has just died but the evocation of a pavane which some princess painted by Velasquez might have danced, of old, at the Spanish court. Consequently, there ought to be deep feeling, somewhat melancholy, but remaining in the character of a slow dance.

"Generally speaking, all arpeggios (end of measure 7, and similar) very fast and in the manner of a harp glissando.

"No rubato whatsoever. The motion remains steady and dignified throughout, with no other variations than the ritenutos, allargandos, or meno mosso indicated in the score. These should be slight, in order to preserve the unity of tempo.

"Many editions are in circulation, which omit a natural before the last B of the last measure of Page 2. It is B natural!

"On the second line of Page 4, the first two measures ought to have reversed 'swell' signs of A-F, E flat-C, B flat-G like those marked on the last line of the same page. The pattern should be carefully slurred *(Continued on Page 57)*

The Organist Takes A Sunday Off

And finds he can learn much as a member of a congregation, even of his own church.

by ALEXANDER McCURDY

HOW MANY organists go to church on Sunday?

I mean to listen to a church service instead of playing for it.

A great orchestral conductor at one time arranged for each of his 110 men to have a night off whenever the orchestra played. Each man in turn sat in the audience and listened to the music like any other concertgoer.

Some of these men have told me they were thrilled beyond words to hear their orchestra play. It gave them an entirely new perspective to hear the music as it sounded to an audience. They went back to their music-stands with renewed enthusiasm and a fresh point of view.

The shrewd orchestra leader who conceived this idea was Leopold Stokowski, then in his great days as conductor of the Philadelphia Orchestra.

What is sound psychology for orchestra players is sound for organists as well. Yet I know organists who for years have not attended a church service in which they did not participate.

All of us in time tend to fall into a comfortable routine. Occasionally we need to go out and see how the other half lives. We may even engage a substitute and hear the service seated in our own congregation. If we are doing a good job and the choir is well-trained it is comforting to know it. If, on the other hand, if things are not quite up to the mark, nothing is so likely to jolt us out of our complacency faster than hearing the service as others hear it.

Dr. Lynnwood Farnam used to tell his pupils that, if one kept his eyes and ears open he could learn something useful from every service he attended. Even a hopelessly bad service has the negative virtue of showing what not to do.

Not long ago I attended morning worship at the leading church in a small city. This was the order of service:

Prelude	Chorale in A Minor	Franck
Doxology		
Opening Sentences		
Invocation		
Lord's Prayer		
Gloria		
Anthem		
Psalter		
Hymn	Faith of our Fathers	
Scripture		
Prayer		
Offertory	"Melody in F"	Rubinstein
Dedication		
Anthem		
Sermon		
Prayer		
Hymn	How Firm a Foundation	
Benediction		
Postlude	Fugue	Bach

There were many things about the service which were excellent. The anthems, which I shall not mention by name, were well sung. As for the accompaniments, they reflected the organist's whole approach to the service, about which I shall have something to say later on.

At about ten forty I arrived at the church and found it well filled. By eleven o'clock there were at least 900 people present. When I saw that Franck and Bach were on the program I looked forward to at least fifteen minutes of beautiful music. I never tire of Franck's A Minor Chorale nor of any Bach chorale.

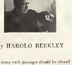
At five minutes to eleven the organist came in and played about two pages of the Franck. I could hardly believe what I heard. There were so many wrong notes that it sounded as if the organist were reading at sight—and as if he were not a very good sight-reader.

When the choir came in, the organist switched abruptly to the Bach chorale, which was *O Gott, Du Frommer Gott*. While he played the first line of the chorale, the nine singers and the minister entered. After the singers bowed their heads, he played the first phrase of the Doxology and everyone in the church stood up.

The way that congregation sang was an inspiration; but they sang in spite of the organist's playing, not because of it. The organ's tone was thick and muddy. The organist used so many 16' couplers on the manuals that one could not hear the pedal part. Throughout the service hymns were accompanied by the same muddy sounds from the organ. The organist's rhythm was not precise. Most unforgivable of all, he interrupted the hymn after every stanza to give the pitch

(Continued on Page 48)

STACCATO NOTES and HOW THEY ARE PLAYED



by HAROLD BERKLEY

"The following puzzles me *(Ex. A). The rule about this states that there should be a momentary rest between the two notes, which makes it sound as follows* *(Ex. B). My question is this—why make the dotted eighth short by stopping it, when the staccato dot indicates that it should be shortened? Why not keep moving to the sixteenth then stop for the staccato?"*

—Mrs M., Minnesota

This is just another example of the inadequacy of our music notation, which does not make all details clear to us—and very many of the points that are ambiguous are concerned with the use or the misuse of the staccato dot.

The fundamental rule for staccato is that a dot over or under a note shortens the note by one-half, the remainder of its time value being silence. The fact remains, however, that the sixteenth in a dotted rhythm is very rarely shortened in this way. A convention has arisen whereby the dotted eighth is shortened instead, so that the effect in Ex. B is indicated as in Ex. A. Like many other conventions, it is a mistake, the result probably of confused thinking. A number of composers and publishers still adhere to the exact notation for Ex. B which is (Ex. C). With two quite different ways of indicating the same effect it is no wonder that confusion exists. When the staccato of Ex. B is not intended to be made so sharply, the following indication is often used (Ex. D).

Many violinists seem to have the notion that *all* passages of dotted rhythm should be played staccato, or at least with a slight lifting of the bow pressure after the longer note. This is not by any means the case. Very many such passages should be played with a pure legato; in fact the legato should always be used unless there is a staccato dot on one note or the other.

To return for a moment to the fundamental rule given above. This rule has to be interpreted with considerable flexibility. There are very many passages that are sprinkled with staccato dots which would sound stiff and wooden if the notes were played as short as the rule decrees. And by the same token there are many passages where the notes need to be played even more staccato than the dots would indicate. Some composers are thoughtful enough to mark these passages with small, vertical, wedge-shaped indications, as in Ex. E But this mark, too, is quite often misused by being given when such an abrupt shortening of the notes would be in poor taste.

How staccato a note or a passage should be played must depend on the character and mood of the music. There can be no hard and fast rule about it. In fact, music being the beautifully flexible art it is, hard and fast rules are out of place. The player who, through study, has acquired experience and taste can say, with Josef Haydn, that the rules are his most obedient servants.

Her Tone is Pinched.

"Would you kindly advise me what is meant by a 'pinched' tone and how I might correct it; also how can I develop a warmer quality of tone? I am a high school girl, age 16, and have studied violin for about seven years. Recently at an examination, I was told that I had a good left hand technique and sound bowing in so far as rhythm and phrasing were concerned, but that my tone was plain, lacked warmth, and was a little pinched at times."

—Miss H J B, Ohio

"P. S. As a matter of information my vibrato is slow and small."

Your postscript, I think, gives the answer to your problem. A tone that is "pinched" is thin and lacking in vibrancy. It is the opposite of a round singing tone. The difference in tone results to a large extent—though not entirely—from a difference in the quality of the vibrato. You should concentrate for a while on improving your vibrato, for through it your inner nature is given expression.

First of all, you must try to vibrate faster, for this will help to give added intensity to your tone. But don't try to vibrate fast all at once. Let the development of speed be a gradual process. The best material for improving the vibrato is scales, for they call for the use of all four fingers. Practice scales, then, giving at first five seconds to each note, then four, then three, then two, and finally one second. By this time you should be able to vibrate five times to each second. But don't imagine that you can acquire this speed in a week or two. The course of study I have outlined in a few words is likely to take two or three months. But be patient and stick to it—you'll be glad if you do.

The increase in speed should be made entirely by the wrist vibrato; if it comes from the arm it is likely to stiffen your left hand technique. It would help you a lot if you could refer to the article on the vibrato in the October 1947 issue of ETUDE.

When you can vibrate quite rapidly from the wrist, it is time to work on the arm vibrato in order to widen the swing of the hand. The ideal vibrato is a sensitively blended mixture of the arm and wrist. By "sensitively" I mean that at times the wrist vibrato will predominate and at other times that of the arm, according to the demands of the music. In the classics the vibrato should be narrower (more wrist and less arm); in the romantics it needs to be wider (more arm and just as much wrist).

But your vibrato may not be the sole cause of your dissatisfaction with your tone. I am always ready to give a student the benefit of the doubt, and perhaps your violin is not helping you. It might pay you to have a friend whose tone you admire play on your violin. If he or she produces a round, warm tone then you will know that your instrument is not at fault.

Besides a responsive violin and a left hand which has a strong grip and produces a good vibrato, another factor is necessary for a beautiful tone—and that is a flexible, sensitive bow arm. Is your bowing supple and free? If not, you must make it so. A complete control of the Wrist-and-Finger Motion (ETUDE, November 1945 and April 1946) and the Whole Bow Martelé (October 1945 and October 1951) is essential for every ambitious violinist and if you have not this control you should work to obtain it. A careful study of chapters three, four, and eleven of my book, "The

(Continued on Page 63)

We wonder how many teachers

will recognize Diane

as one of their pupils!

DIANE
Who Dawdles

by CELIA SAUNDERS

"TEN MINUTES late again, Diane." The word "again" bore the merest stress as I greeted the little girl.

"I know, I know!" Diane agreed brightly. "But this time I really honest truly *positively* couldn't help it!"

Last week she really honest *truly* couldn't help it, the week before, she really *honest* couldn't help it, week before that she *really* couldn't help it, and before that she just couldn't *help* it. I wondered what adjective would be added next week to an already imposing array.

"You know when this first lesson is late," I admonished patiently, "then I either have to shorten it, or else all the people who come after you have to have their lessons late too!"

"I know, I know! You told me before." There was not a trace of rancour in her elfin smile.

So I had, so I had. And I'd have to tell her again . . .

"Well then, set up your music and let's get busy," I urged, for Diane was taking off her wraps layer by layer, pausing to examine each garment with attentive concern, as if she expected to find butterflies hiding in its folds.

"Ya know Miss Saunders—ya know WHAT?" she exclaimed breathlessly, turning suddenly from her inspection. "We have a new DOG!"

Confound the dogs, I thought privately, they were always good for too many minutes of music lesson time. "It seems to me you are always getting a new dog," I said, not wanting to sign off too abruptly.

"Oh, yes, something always happens to 'em." Diane was casual enough. "One got lost and one got run over and one got the distemper and one got into somebody's car and ..."

"Yes, yes, you've told me all about them, Diane." Practically every week you've told me, I thought, annoyed with myself for being annoyed over the lengthening saga of the dogs. "But now let's get on with your lesson."

"He's such a cute dog, this one is! And you know what ELSE? The people across the street have a new baby, too!"

A new baby was important enough for brief comment. "How nice!" I said—mildly enough, I hoped, for I was increasingly impatient to leave off the news and begin the music.

"Yes, it's really AW'FLY nice!" Diane was delighted for even small encouragement to further conversation. "A new dog and a new baby! Only they didn't get the baby at the kennel, like we got the dog at the kennel!" She laughed enthusiastically at her little joke.

"Of course they didn't," said I, echoing her mirth a trifle feebly.

"No, his mother borned him!"

"That's the usual procedure," said I, attempting a note of finality. Piano lessons all-too-often had to be checked in a tendency to become discussions of elementary economics, philosophy or—as in this case—physiology.

But Diane had not finished. "He's got little brown spots all around his mouth, too!"

"Why, what's the matter with him!" I rose to the bait, alarmed. "When did they notice the spots?"

"When they got him at the kennel, I guess," Diane murmured artlessly. Then, with a sly glance in my direction, "YOU thought I was talking about the baby!" Peal after peal of her sudden laughter made the piano strings hum in sympathetic vibration. I didn't vibrate quite so sympathetically.

"Now come, Diane!" I announced edgily, "This is your lesson time, and we are already very late in starting."

"I forgot my red book!" But that was an old one, and I was prepared for it. "Well then, you'll have to use *my red book*, I have extra ones, you see."

"Oh!" Diane was crestfallen. "Then I guess I'll have to play that piece after all." Children can be so enchantingly transparent!

"I guess you will. Here's the page, now let's start."

"Ooooh! My gum got stuck in my teeth!"

"What, gum again? Here's a piece of waxed paper to wrap it up in," I said calmly, feeling like the Latin motto "*Numquam non paratus*," which means "Never not prepared," or something to that effect. I also keep a supply of kleenex, bobby pins, soap, and nail scissors on hand for various emergencies.

"Oh Miss Saunders! Did you ever see . . . !" but I did not let another thought emerge to the point of vocal expression.

"We'll talk about it later, Diane!" I interrupted hastily and firmly. "Now put your hands up here and begin."

"Look, nail polish!" she displayed the obvious.

I ignored it. "Begin on the third beat. Now—one, two, . . ."

"But look, it's real, real red!"

Heavens, yes!

"Diane!" I said sharply, "We're not going to talk about another thing until you get into your lesson!"

"Even if the rug falls off the piano bench like I think it's going to—Whoops! There it goes!" She dove under the keyboard yelping in joyous pursuit.

"Leave it where it is!" My voice was too loud. "Let the rug alone, and start playing even if the heavens fall!"—but that was a mistake.

"If the *heavens* fall? ALL of 'em at once?"

"Never mind the heavens—just stop talking!

Diane, put your hands up on the keys—no, just *put* them there and begin playing! No no! not a word! PLAY YOUR PIECE!"

A sudden spasm of hiccoughing seized Diane. Just how far does a child control these things? She looked up, sidelong at my stormy face.

"Can I—hic—get a—hic drink of water?"

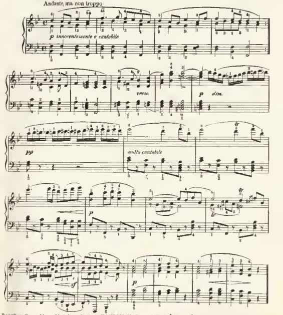
I realized that I was angry and would have to get both of us firmly in control again. With an effort I relaxed, held up a non trembling hand, and went into my best psychological approach.

"Diane dear," I began with mighty calm, over-looking the hiccoughs, which were ranging over a sizeable field of pitch and dynamics. "Now you must listen while I tell you something. When you came today, you didn't know your (*Continued on Page 48*)

Bagatelle

While not too demanding technically, this piece nevertheless requires an understanding of its expressive content which a mere study of the notes will not provide. Strive for a singing tone in the top voice, and a restrained, almost devotional attitude in rendering this piece. Grade 6

LUDWIG van BEETHOVEN, Op. 119, No. 11



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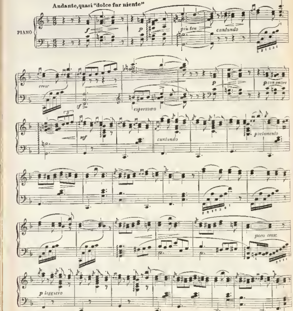
Alba

(Dawn)

Turn to Page 9 for a biographical sketch Grade 4

ETHELBERT NEVIN
Op 25, No 1



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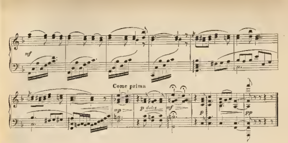
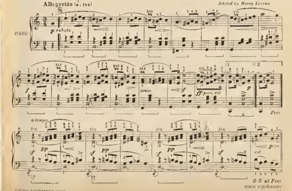


110 2774

Mazurka

This gay dance requires buoyancy and molding of the musical phrasing to achieve its maximum effect Beginning in Bar 9 be sure to play the sixths in as legato a manner as possible with a good sturdy tone Grade 3

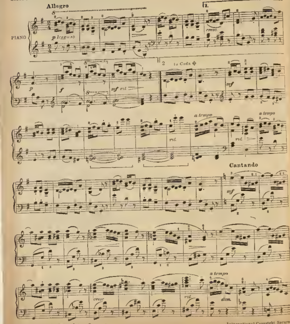
FREDERIC CHOPIN, Op 67, No 3
Edited by Henry Levine



130-40131
Grade 3

Will-o'-the-wisp

CEDRIC W. LEMONT
Op 16, No 5



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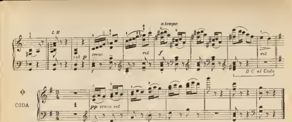
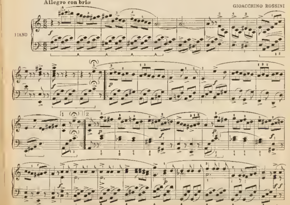


Tarantella

(La Danza)

This music is typically Rossini—ebullient, impassioned, and full of the joy of life. It is a good study in velocity, but care must be taken to control the speed. Do not play it too fast, otherwise it will become a mere blur of notes. Grade 4

GIOACCHINO ROSSINI



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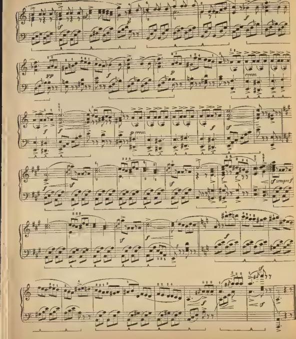
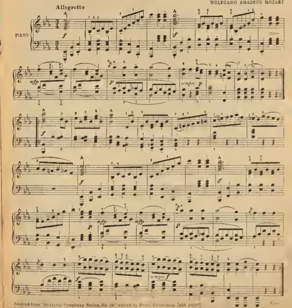


Menuetto

(from "Symphony in E-flat Major")

Mozart, who is widely (but perhaps erroneously) considered a composer of "gay," "sassy" music, was considered by his contemporaries a composer of dramatic, impassioned music. In this "Menuetto" we find a perfect balance between the virile, angular expression of the first part, and the grace and singing line of the trio. Grade 4

WOLFGANG AMADEUS MOZART



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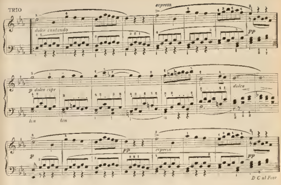
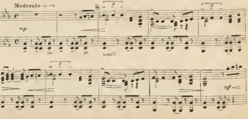


110 41114
Grade 3

Rum Rumba

ANNE ROBINSON



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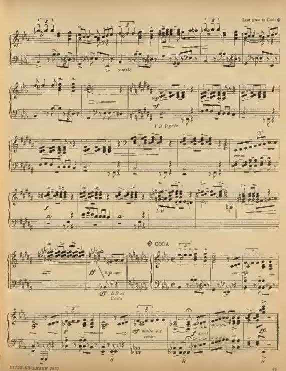


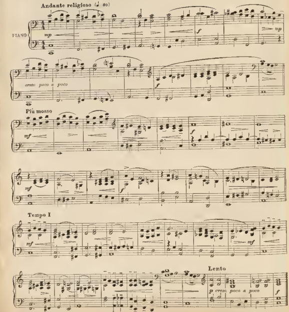
110 40181
Grade 2½.

Faith

SECONDO

G O HORNBERGER, Op 187
Arr by Walter Eckerd

Andante religioso (♩ 80)



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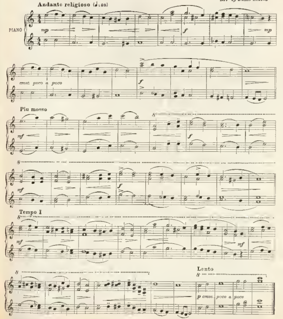
110 40181
Grade 2½

Faith

PRIMO

G. O. HORNBERGER, Op 187
Arr by Walter Eckerd

Andante religioso (♩ 80)

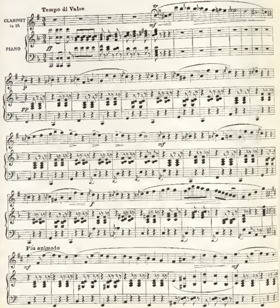


Je veux vivre

(Waltz Song from "ROMEO AND JULIET")

C. F. GOUNOD

Transcribed by John Gennacco



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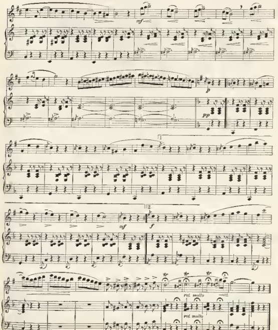
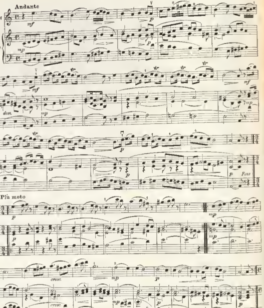


La Romanesca

BIAGIO MARINI
Piano part realized by Efrem Zimbalist



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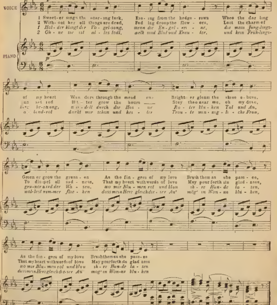
Love Song

Minnelied

Ludwig H C Holty
English Text by Constance Wardle

FRANZ SCHUBERT
Edited by Walter Golde


Moderato (♩: 58)
VOICE
PIANO
1 Sweet-er sings the soar-ing lark, Ris-ing from the hedge - rows When the dar-ling of my heart Wan-ders through the mead - ows Bright - er gleam the skies a - bove,
2 With-out her all things are dead, Fad-ing droop the flow - ers, Lost the charm of sun-set red Bit - ter grow the hours Stay thou near me, oh my dove,
1 Hol-der klingt der Vo - gel-sang, wenn die En - gel - rei - ne, die mein Jung-lings-herz be-zwang, wan-delt durch die Hai - ne Ro - ter blu - hen Tal und Au,
2 Oh - ne sie ist al - les tod, welk sind Blut und Krau - ter, und kein Fruh-lings-a-bend-rot dunkt mir schon und hei - ter Trau - te min-nig-li - che Frau,
Green-er grow the grass - es As the fin - gers of my love Brush them as she pass - es,
To dis-pel all sad - ness, That my heart with words of love May pour forth its glad - ness,
gru-ner wird der Wa - sen, wo mir Blu - men rot und blau ih - re Han-de la - sen,
wol-lest nim-mer flie - hen dass mein Herz gleich die - ser Au mög' in Won - ne blu - hen,
As the fin - gers of my love Brush them as she pass - es
That my heart with words of love May pour forth its glad - ness
wo mir Blu - men rot und blau ih - re Han-de la - sen
dass mein Herz gleich die-ser Au mog' in Won-ne blu - hen

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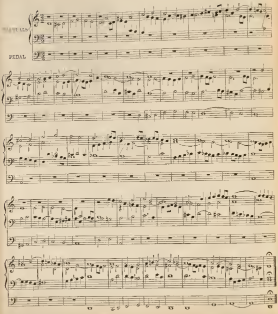
Christ lag in Todesbanden

JOHANN PACHELBEL



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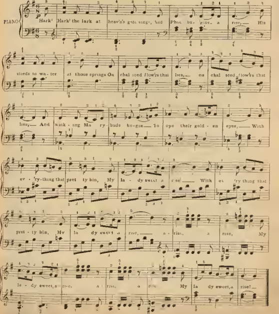
Grade 2½

Hark! Hark! the Lark

William Shakespeare

FRANZ SCHUBERT
Arr. by Ruth Bampton


Allegretto (♩.=80)
PIANO
Hark! Hark! the lark at heav'n's gate sings, And Phoe-bus 'gins a-rise, His steeds to wa-ter at those springs On chal-iced flow'rs that lies, on chal-iced flow'rs that lies; And wink-ing Ma-ry-buds be-gin To ope their gold-en eyes, With ev-'ry-thing that pret-ty bin, My la-dy sweet, a-rise, With ev-'ry-thing that pret-ty bin, My la-dy sweet, a-rise, a-rise, a-rise, My la-dy sweet, a-rise, a-rise, a-rise, My la-dy sweet, a-rise!

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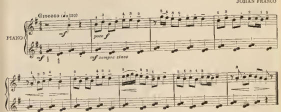
Grade 2

Jolly Jo-Jo

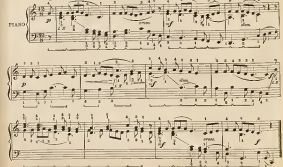
JOHAN FRANCO



Grade 2

Trapeze Time

JOHAN FRANCO



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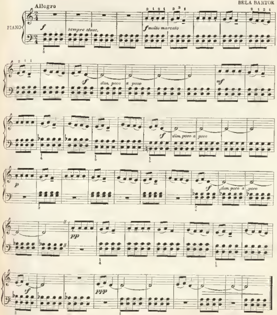
Grade 2½

Maypole Dance

BÉLA BARTÓK



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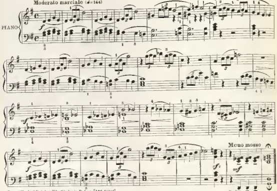
Grade 2¼

Study in Yellow

VLADIMIR PADWA



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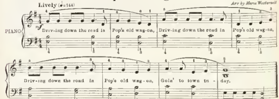
Grade 2

Pop's Old Wagon

American Folk Song
Arr by Marie Westervelt


Lively (♩=144)
PIANO
Driv-ing down the road in Pop's old wag-on, Driv-ing down the road in Pop's old wag-on,
Driv-ing down the road in Pop's old wag-on, Goin' to town to-day.

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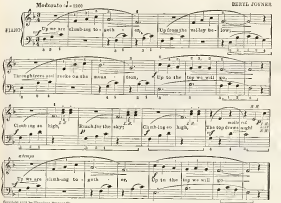
No 110 40183
Grade 1½

Climbing So High

BERYL JOYNER


Moderato (♩=120)
PIANO
Up we are climb-ing to-geth-er, Up from the val-ley be-low;
Through trees and rocks on the moun-tain, Up to the top we will go.
Climb-ing so high, L.H. Reach for the sky; L.H. Climb-ing so high, L.H. The top draws nigh!
molto rit.
R.H.
L.H. over R.H.
a tempo
Up we are climb-ing to-geth-er, Up to the top we will go.

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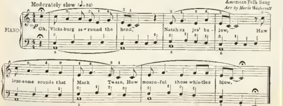
Grade 2.

Vicksburg Round the Bend

American Folk Song
Arr by Marie Westervelt


Moderately slow (♩=84)
PIANO
Oh, Vicks-burg is round the bend, Natch-ez jes' be-low, How
lone-some sounds that Mark Twain, How mourn-ful those whis-tles blow.

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Mrs. MacDowell's own
stories and reminiscences

RANDOM NOTES ON EDWARD MacDOWELL AND HIS MUSIC

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THE ORGANIST TAKES A SUNDAY OFF

(Continued from Page 24)

for the next. The unison note before each verse is unnecessary and totally destroys the steady pulsation which enables a large congregation to feel the tempo of a hymn.

The organist fared no better when accompanying anthems. All the accompaniments, whether soft or loud, were played with the 16′ couplers on the manuals. I should be the last to deny that the manuals are suitable, but they should not be used by lazy organists as a substitute for the pedals. The close intervals which sound so pleasant on the manuals blur into one another when transposed two octaves lower.

Rubinstein's *Melody in F* which served as the offertory is no doubt a fine piece of music and has its place, which in my opinion is in the repertoire of beginning piano students. To mince no words about it *Melody in F* is hackneyed. In these days when listeners, however remote from the large cities, are accustomed to hear fine music through radio and recordings there is no reason to include such a piece as Rubinstein's overworked *Melody in F* in a service of worship.

When the time came for the Postlude it proved to be the C Major Fugue from Bach's Eight Short Preludes and Fugues. The organist appeared to be sight reading this one also. It was a relief when the piece was finished.

The service as a whole was, in my judgment, poor. Yet the materials for an excellent service were at hand. If the organist had been able to look objectively at himself and his musical program, to sit in the congregation so to speak, there could have been an excellent service in this particular church.

People who go to a great many concerts maintain that it is often possible to spot a debut recital simply by looking at the program. Inexperienced performers have not yet discovered what they are best at and accordingly assume that they are best in everything. Violinists offer music of all styles and periods. Singers perform arias in French, German, and Italian. Pianists attempt everything from Scarlatti to Prokofieff. This amateur's mistake is almost never made by seasoned old-timers. They know what they can do and stick to that. Artur Schnabel made an enviable career playing little besides Schubert, Beethoven and Mozart. Alexander Brailowsky is a Chopin specialist. Lotte Lehmann was a German lieder singer pure and simple. Almost any great artist one can name has learned the great secret of simplifying his repertoire.

Simplicity should be our byword. An elaborate musical service is not necessarily a beautiful service.

In the summers I attend a little country church. The organ is an electronic instrument with excellent tone, having its speakers placed behind a beautiful organ case. The organist knows the instrument, its capacities and its limitations. Using these as a frame of reference the organist prepares and plays simple, beautiful and appropriate music for the church services.

I find in these summer services a refreshing reminder that the measure of one's skill is not in securing the most elaborate materials possible, but in making the most effective use of the materials one finds at hand.

THE END

DIANE WHO DAWDLES

(Continued from Page 26)

lesson—didn't know it at all. You really don't mean to deceive me, but you had an idea that if we could get interested in other things, we might not have time for very much of your lesson. So you talked about the new dog and the new baby. Your foot itched and you had to get down and scratch it. You were afraid the button at the back of your dress was loose and you spent some time trying to look down the back of your neck. You forgot your red book; you brought chewing gum and we had to wrap it up, as usual. You thought we could have a long discussion about nail polish. You wiggled around until the rug slipped off the bench, and you had to crawl down around the pedals and pick it up. You had a dozen more things to do in case these didn't work. Finally you had the hiccoughs."

Diane's eyes had grown wide and were suddenly filling with pathetic tears. Was my voice so stern? After all she was just a little, lively, eager child . . . I was quickly contrite.

"What is it, Honey?" My tone softened abruptly. "Why are you crying?"

"'Cause you said I—hic!—thought of things." Sniff—sniff—hic!

"Well, dear, isn't it really true?" I asked gently.

"Hic! No it's not! I—hic—really didn't think of the hiccoughs!"

Maybe not, maybe not, poor little kitten.

But I'll bet you do next time!

THE END

SPEAKING OF ART-SONG WRITING

(Continued from Page 18)

Experimentation is in order. For if in the majority of cases, the piano part supports the voice from underneath, there are cases when lovely effects are achieved by reversing the positions and placing the chords and passage work above the melody itself. Great care ought to be given when using a long sustained tone. There it is wise to keep the piano part moving in some way so as to avoid an impression of stagnation or a sense of falling into a hole. In building a climax the piano part is paramount in importance. The emotion conveyed by the singer's part must be shared by the accompaniment. Voice and piano cooperate in a gradual and simultaneous increase of tone volume, pace and intensity of expression; the latter can often be emphasized by a slight change of rhythm, passing from eights to triplets, for instance, and other such devices. Early beginners with talent for art-song writing should pay special attention to the matter of modulating. So often the chords of a song is a "tonic and dominant" affair! The modulating one may be the one which will transform a simple attractive melody into a musical achievement of lasting value. Gabriel Fauré, of whom I have previously written (ETUDE, October 1948) was an outstanding master of modulation. Increasingly his songs are being heard on recital programs. In French modern music, Fauré can be considered as an authentic successor to Schubert. What Schubert expressed in his own Lieder in Germany, Fauré expressed in his "Mélodies" in France.

The contrapuntal element can be profitably used here and there in order to form with the voice an interval that will intensify its expressive efficiency. Massenet, whose music is so transparent and delicate, used this with consummate skill. A study of some of his scores will be most valuable in this direction, and will serve as a guard against over-loading and clumsy heaviness. Technically speaking, the awkwardness of certain intervals—octaves, augmented fourths, fifths or sevenths, should be as much as possible avoided. A composer of songs should not think of the voice in terms of violin or cello where the matter of wind supply does not come in for consideration. Attention must be given to establishing "relays" where the singer can replenish that supply without having to cut the musical phrase inadequately or to draw in the breath so hurriedly that it diverts the attention away from the music.

All the preceding constitutes the work of "polishing up." Perhaps this is as important as the creative phase of the composition itself. One should refrain from yielding to premature satisfaction. Instead of considering a first draft as final it is well to lay it aside for sometime, then come back to it. At once the values of each and period of rest will become obvious. Certain harmonies will be improved or elaborated to better advantage, for instance by altering the chord formation over vocalis. Almost invariably the revision of a manuscript will result in elimination rather than addition and the accompaniment will sound better once unnecessary notes have been removed. Mme. Debussy, who was an admirable interpreter of art-songs, told me how extremely fastidious her husband was in this direction as she presented me a copy of François Villon annotated by his own hand.

The majority of songs nowadays is begun with a piano introduction. This creates the proper mood and an expectation of the vocal part. Discretion and good taste are in order for if the introduction is too short or too long it may fail to establish the needed atmosphere. The same holds true for the ending which should sound as a logical postlude, concluding the music, after the voice has terminated its part.

On the interpreter's side, consideration of the grade is a matter too often neglected. Whereas all published piano music is graded, thus making a convenient index for teachers to follow, nothing of the kind exists in the vocal catalogues. One may hope that sometime in the future the same careful grading will be applied to the vocal repertoire. This will enable music teachers to select appropriate materials for individual voices and needs.

In conclusion, what matters most in the writing of art-songs is the sincerity of purpose coupled with patient consideration of all factors involved, ranging from the welfare of the interpreter to the enjoyment by the audience. Much can be attained by working patiently and yet taking care not to fall into an excess where spontaneity would disappear. A good thing to remember: never be entirely satisfied. A great writer was once asked, "Which one of your works do you consider the best?" The reply was, "It hasn't been written yet!"

THE END

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MUSIC IN THE SCHOOLS

(Continued from Page 10)

are for his physical well being.

The young people in our schools today are often in a quandary about the society around them. Even our efforts to provide them with unheard of security have not lessened their deep-seated perplexities. They are often bewildered by the problems which face their elders and which they know will soon be their problems. In this time of crisis our young people need every consideration in preparing them for the days which lie ahead.

Education has a broader responsibility than to teach the fundamental subjects. Tools of communication under which we might loosely group reading, writing, and arithmetic, are necessary for any man living in this period, but an equally great challenge for the American teacher is the responsibility that we must develop attitudes for living through the subjects of our curriculum.

Charles M. Dennis, Director of Music in San Francisco, writing in the September 1951 issue of *Education*, said: "The future of music education lies in the field of general education. Everything which tends to exclude it from that field is a detriment. The administrator who asks only that his music teacher be able to teach music is an anachronism today. The growing responsibility which the secondary school is required to assume calls for the relinquishing of all attempts to promote subjects and demands an unselfish devotion to the needs of the pupil."

Much of the tradition for the music education in our schools has been built on the assumption that each generation of Americans will live substantially among conditions similar to those which governed the lives of their fathers, and furthermore, that they will be able to transmit these same conditions to the lives of their children. We are beginning to be aware that the accelerated tempo of living at this period under the pressure of technological change is rapidly outstripping our power of adjustment.

Those of us who are interested in the progress of activity in education have become concerned regarding the great development in the business of spectator sports in this country. Although the sporting goods people tell us there is a market of eight million people who spend some twenty billion dollars on sports, only about sixteen million dollars is spent for golf balls, and only about ten million for baseballs. The largest percentage of that twenty billion dollars goes for admission charges to professional or amateur competitions. Certainly some of these millions of spectators should be interested in doing something themselves. It has been truly said that the advance of civilization in the future is going to depend a good deal upon what we do with our time off.

I can remember writing a sketch for a convention for the Western Society of Engineers which was held in Chicago in May 1927, more than twenty years ago. They had a new and daring idea, base a one-act play on the idea that developing efficiency could cut our work week down, not to a five-day week, but to a five *hour* week! This was considered a great joke in 1927 but it is not too funny today as our advance in science has indicated labor-saving of such great extent that we may well have a five-hour week in the future. More leisure time should lead invariably to the increase of creative work. The creative process, whether in art, music or industry, cannot be taught. Our responsibility lies in our providing the opportunity of growth, providing the materials with which to work, sympathy, understanding, and confidence needed by the urge for expression.

Education is a part of the civilization which it represents. Just as there has been a flow and counterflow of ideas between the changing American society and the American school. More of us have come to realize that the rôle of music in general education is to assist in the increase of the flow of ideas between the schools themselves and the activity of society. One of the purposes of public education is to contribute to individual effectiveness and happiness in order to understand clearly the true relationship between the realistic success of American material achievements and the corresponding possibilities in the realm of human rights.

Do you remember Elmer Rice's play "The Adding Machine" which takes the hero, with the unimportant name of Mr. *Zero*, through the last years of a drab life finally landing him in heaven? When he gets there he learns that he has to go back and begin all over again as a baby. He will grow up and be sent to school, where "they'll tell you all about all the things you *don't* need to know and about all the things you *want* to know, they'll tell you nothing at all. When you get through you'll be equipped for your life work. You'll be ready to take a job."

American education has had the same failing as many individuals. With the inferiority complex born of our frontier past, we have often been afraid to do the best that we know. Music education in our public schools is part of the best that we know and we should not be afraid to acknowledge its importance.

The End

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LET THE CHILD TEACH YOU

(Continued from Page 11)

key after the two black keys, and then played two white keys going down, and at the left. I told them to listen. I said "Each note that I play will sound lower." They listened eagerly. I had them play *Three Blind Mice* other places on the keyboard, using both the black and white keys as starting points for the tune. This is the first step in teaching to play in different keys and the rudiments of modulation.

I noticed that my children were trying to connect one note with another and instinctively they were trying to play legato. They were now playing the piano more intelligently; they were playing the tunes that they knew and I was letting them have a good time. This was the proof of the pudding.

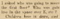
We found when we examined the entire keyboard that the first white note at the bottom was called A. Then there was a lone black note at the very bottom, and only room for that one. We called it B-flat. We looked for other A's and found that the A's were always placed in front of the B-flats. When we counted the notes from A to A we found seven different keys. We gave them each a name A, B, C, D, E, F and G. Next we went looking for B-flats. We found them at various places on the keyboard. Now we were naming the keys. First we learned the location of the notes, and now we were learning the names of them by location. We located all of the C's. It was the note before the two black keys. The D's were the notes between the two black keys, and E was the note after the two black keys. The children now knew the location and the names of the notes from the bottom to the top of the keyboard.

My next step was to write down the names of the letters on the staff. Selecting the nursery rhyme *Twinkle Twinkle Little Star*, I wrote out a few letters at a time on a piece of paper as I played them on the piano. I wrote the letters C C G G A A G and then on another line I wrote some more F F E E D D C. These letters represented only the first part of the tune *Twinkle, Twinkle, Little Star*. My little boy would read off the letters, and I would play them, and then my little girl would do the same.

In teaching the staff, I started at the keyboard rather than to try to explain it on paper. Children like to roam around the keyboard and play the same tune at each end. They liked the idea of calling C, C1. The C an octave higher was called C2 and the C's on the higher octaves were called C3, C4 and C5. At this stage the children began to ask about the C at the left of middle C. We called this one little C, and the next octave down big C, and the low bass C, double big C.

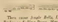
I taught only the treble staff in the beginning. Now they had to visualize. I told my kiddies that these letters had to live in a house, and this was not difficult for them to understand as in our neighborhood families live on different floors in houses and apartments, and my children will tell you that Mrs. Smith lives on one floor and Mrs. Jones on another. The house that we were going to build had five floors. C1 was the basement and the janitor lived there. Between these floors there was a space. It was moving day, and we were going to move these letters up onto these floors and into these spaces. The janitor helped us. He went up the stairs first going to the first floor. We called the stairs D1, and the first floor E1. The stairs in the space above the first floor F1 and the second floor G1. I played the notes on the piano that lived on the different floors. E1, G1, B1, D2, F2. The notes sticking up between those that I pressed down lived in the spaces between the floors. Their names were F-A-C-E.

I asked who lived on the first space, the second space, the third space, and then who lived on the 1st floor, the 2nd floor, etc. I took a piece of paper and drew the house that we had visualized at the piano.



I asked who was going to move into the first floor? Who was going to live in the space over E, etc.?

Children love to draw, and they like to draw houses. It was not long before we had built many houses by drawing the staff and putting the letters and notes on the correct floors and spaces. Our first effort was *Twinkle, Twinkle Little Star*, and this is how the house looked.



Then came *Jingle Bells, London Bridge is Falling Down, Mary Had a Little Lamb, My Country 'Tis of Thee, Old MacDonald Had a Farm*, and many more.

I didn't have to worry about rhythm. They knew the rhythms from school, from listening to the radio, and hearing their mother sing to them. They could now play the notes on the piano while reading them from the music.

I felt that I had won out, and had learned how to make teaching more attractive. The child's interest must be your guiding star. In that way they will teach you what to teach them.

THE END

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Violin Questions

By HAROLD BERKLEY

NOT A VIOLIN MAKER

Dr. D. B. H., Pennsylvania. It is the confirmed opinion of experts that Duiffoprugcar—or Tieffenbrucker to give him his right name—never made any violins, only lutes and guitars. The many so-called Duiffoprugcars originated after he died, in both France and Germany. They have a curio value only.

NOT WELL KNOWN

B. D., Memphis. I have not been able to obtain any information about a maker named D. Stuart of Edinburgh, Scotland, [illegible] that there was a man so named who made violins. There is no standard price for his instruments—each would have to be judged on its own merit.

COUNTERFEIT LABELS

Mrs. C. G., Illinois. As I have often had occasion to remark, it is impossible to give any definite opinion on a violin from the evidence supplied by the label. Labels can so easily be faked. If the date or spelling of the label is wrong, one is usually right in saying that the instrument bearing it is an inferior copy, but further than that one cannot go. If you have real reason to believe that either of your violins has value you should take or send it to one of the Chicago dealers that advertise in ETUDE and ask for an appraisal. For a small fee a reliable opinion will be given to you.

A VAGUE ANSWER

H. G. C., Washington. An institution that would certainly benefit from the thought you have in mind is The Music School Settlement, 55 East Third Street, New York City. It is a splendid school. I am purposely vague in this answer, but that is what you wanted.

A DISCREPANCY IN DATES

Mrs. F. S. R., New York. Your violin was made by Friedrich August Glass somewhere between 1840 and 1855. Translated, the label says the instrument was made by him after the model of a Stradivarius made in 1638—which is interesting, because Stradivari was not born until 1644! Maybe the violin is not even a genuine Glass. In any case, it is probably worth between $50.00 and $100.00.

APPRAISAL SUGGESTED

Mrs. T. S., Louisiana. I am very glad you realize that your Strad-labeled violin is not likely to be genuine. Few of my correspondents who have similar violins seem to know this. If you wish to have it appraised you should take or send it to one of the dealers who advertise in ETUDE.

BOOK ON VIOLIN MAKERS

E. B., New Jersey. I am sorry to have to say that I know of no book in English similar to Fairfield's "Known Violin Makers." Lütgendorff's monumental work is of course the Bible of violin lovers, but it is in German and now almost impossible to obtain.

REPAIR FIRMS SUGGESTED

P. S. A., Rhode Island. Most of the violin firms that advertise in ETUDE are equipped to give an expert appraisal on a violin and also to make any necessary repairs. Other firms I can recommend are S. Eisenstein & Son, 1585 Broadway; Shropshire & Frey, 119 West 57th Street; and Rembert Wurlitzer, 120 West 42nd Street. All these firms are in New York City.

MASS-PRODUCTION OF VIOLINS

Miss S. L. P., Ohio. Thibouville-Lamy & Cie. is one of the most important factories of musical instruments in Mirecourt, a concern dating back to 1790. They have worked on a mass-production basis in a purely commercial way, making thousands of instruments a year. They produce instruments in different grades, ranging in price from $15.00 to about $150.00.

NO INFORMATION AT HAND

Miss C. E. J., Tennessee. Neither Grove's Dictionary of Music nor the Oxford Companion to Music give any information on Jens Ten Have. However, I have the impression that he was a Scandinavian violinist who lived during the latter part of the last century. If any of our readers know more about Ten Have I'd be glad if they would write to me.

A SELLING SUGGESTION

A. K., California. As you wish to dispose of your violin I would suggest that you get in touch with Mr. Faris Brown, 5625 Wilshire Boulevard, Los Angeles.

Organ Questions

Answered by FREDERICK PHILLIPS

• *I have a two manual organ, and I've just been presented with a set of chimes. Since I do not have any music with chimes I would appreciate some suggestions for a book of suitable voluntaries, music not too advanced.*

—*K. W. K., Canada*

There are a few collections of organ music designed for use with chimes, such as "Organ Music With Chimes" by Kinder, published by Presser, one with a somewhat similar title published by Lorenz, and possibly others. The Presser Company will be glad to send these to you for examination. There are also many single numbers, among which we might mention the following: *An Evening Meditation*, Demarest; *Cathedral Shadows*, Mason; *Galilee*, Matthews; *Gray Dawning*, Yon; *Sunset and Evening Bells*, Federlein; *Chime Prelude* (published by Gray); *Evensong*, Durbin; *Vesper Hymn*, Bishop; *Twilight Musings*, Kinder; *In Moonlight*, Kinder, etc. Most of these also may be had on approval.

• *I am preparing for a meeting of my club which will study the life and work of Albert Schweitzer, and I am reading "Music in the Life of Albert Schweitzer" by Charles Joy. Following page 130 there are several pictures. In one showing Dr. Schweitzer at the piano in the Gunsbach home the music is open on the rack. I should like to know the name of the composition. I should also like information regarding recordings by Dr. Schweitzer.*

—*L. A. Z., Wisconsin*

We regret very much that the book Mr. Joy referred to is temporarily out of stock, so that we are unable to identify the particular composition shown. The Columbia people have issued four volumes of Schweitzer organ recordings as follows:

Chorale No. 1 in E, Franck — set MX 100
Organ Music Vol. 1, Bach Preludes and Fugues in C Major, G major, F minor; Fantasia & Fugue in G minor, "Little" Fugue in G minor; Toccata & Fugue in D Minor — set MM-310
Organ Music Vol. 2, Bach—13 Choral Preludes — set MM-320
Organ Music Vol. 3, Bach—Preludes & Fugues in C min., C major, E minor, Fugue A minor — set MM-320

These could probably be procured from your local dealers, or from the Presser Company.

• *About 1890 a two-manual tracker action pipe organ was installed in a local church and by 1944 the operation of the organ was becoming unsatisfactory and unreliable at times. In March 1945, a new two manual electro pneumatic action organ was installed. The old organ had 13 ranks. Not long before the old organ was removed I tried out the sounds of each pipe. With the exception of a number of Oboe pipes the organ was fairly good. Some pipes sounded as if they might need some tuning or regulating. The new organ sounds somewhat different as compared to the old, mostly in "full" organ. When I hear the new organ there are times when I feel badly about it, coupled with memories of the old one. Do you think from the specifications sent you that I am justified in feeling as I do? What are your opinions on the Vox Humana and Chimes on the new organ, instead of some other possibly useful stops which are not present? Is it possible to preserve and use the pipes of such an organ as the old one, and simply replace the console, chests etc., if the trouble seems to be here rather than in the pipes? Or is it better in most cases to replace the entire instrument, pipes and all, with a new instrument?*

—*W. R. M., Md.*

We can well understand how the replacing of the old organ with a new one, gives you the feeling of having lost an old friend, and also from the respective specifications, how you miss something of the solid tone qualities of the old instrument, as compared with the "nice" tones of the new instrument. We believe, however, that if the new organ was installed on the recommendation of a reliable builder, there would be good reasons for a complete replacement, rather than an effort to preserve the old pipes and install new action and console. It is possible the Open Diapason on the new organ would also give more body than the stops on the new one, but all in all, we feel that the new organ is fairly adequate, and we believe you will come to like it more as time goes on. The addition of an Oboe or Doppel Flote might be more effective on the new organ from an ensemble point of view, instead of the Vox Humana and Chimes, but these latter are very effective within their somewhat limited uses.

THE END

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Junior etude

Edited by Elizabeth A. Gest

Forgetting and Remembering

SOME PEOPLE tell us it is a good thing to use the system of remembering something by remembering something else first. Did you ever try it? For instance, you might remember when Bach was born by first remembering something else—that he was born the same year in which Handel was born. But if you forget when Handel was born then—one, two, three, you're out and you don't know when Bach was born either!

Some people remember the lines of the staff by first remembering something else, such as the string of words "every-good-boy-does-fine." All that, just to remember the lines, e-g-b-d-f. If you forget to remember the string of words and say "every-good-girl-does-well" it would not fit in with the staff at all, and one, two, three, you're out again and you can't remember the lines of the staff. Why not omit the string of words and KNOW that the lines are merely every other letter of the musical alphabet. This is certainly much quicker and safer, and besides it can be applied to any part of the staff, not only beginning at the first line.

There is a still longer string of words that some people use for remembering the order of all the sharps, which goes like this: "Fanny can get dinner and-early breakfast." All this to be remembered first, just to get f-c-g-d-a-e-b! Suppose you forgot what it was that Fanny could get. Then your order of sharps would disappear too. It is much safer and quicker to KNOW that each sharp in the signature is five notes higher than the preceding one.

It is never safe in music to try to remember something by trying to remember something else first. Also, it does not develop good sight reading, and every piano student should try to become a good sight reader.

This system of remembering something by remembering something else first is called "mnemonics." The word comes from a Greek word. The dictionary defines it as "the science of artificial memory."

The MASTER and the BOY

by WILLIAM J. MURDOCH

THE eleven-year-old Hungarian boy, accompanied by his father and his father's friend Schindler, fairly trembled with awe as he stood in the home of the great Ludwig van Beethoven.

This was a dream come true. The boy had almost worshipped Beethoven for half his young life. He had studied his compositions. He had stood in reverence before his portrait. He had played some of his piano works for an astounded public. He had dreamed over and over of being received by the great master himself and playing for him. And now, at last he was face to face with his hero.

And Beethoven scowled rudely at him! He shook his head sadly for he was in poor health and his bitterness over his lost hearing was deeply marked in his stern face. No! No matter how wildly the boy was acclaimed he would not listen to him play! No, he would not come to the boy's concert in Vienna. No, he was not interested in his playing. No! No!

The Boy Liszt Meets the Master, Beethoven
Redrawn from a German photograph

The boy's dream was thus rudely and suddenly shattered. Beethoven would not pay him even as small as a moment's heed. The boy wanted only to please him yet the great one would not give the chance.

Nevertheless, the boy could and would play for the rest of musical Vienna, whether or not the city's foremost musical figure would be present! On the night of the concert the large hall was crowded. Thousands had come to hear this amazing child who was acclaimed a brilliant pianist by all who had heard him.

And suddenly, the dream that was shattered came true again. The boy spied his hero in the audience. There was Beethoven! In spite of his former rudeness and his rebuffs, the master did have the kindness to come to the boy's concert after all! And the young pianist poured forth all the artistry of his life into his performance, playing to the very limit of his skill, playing as he had never played before, playing for the musician he revered above all others.

At the conclusion of the concert, while the audience was sending up a deafening applause, Beethoven rose from his seat, rushed to the stage, grasped the boy and kissed him on the forehead. That affectionate embrace was undoubtedly the proudest moment of the boy's life.

And who was the boy? Franz Liszt!

Drawing Contest Prize winner, Class B Elaine Jennings (Age 13) Arizona

Did You Know?

By Gertrude G. Walker

That BACH is called "The Father of Modern Music"?
That HAYDN is called "The Father of the Symphony"?
That PAUL WHITEMAN is called "The Father of Jazz"?
That ROSSINI is called "Signor Crescendo"?
That THOMAS MOORE is called "The Minstrel Boy"?
That Sir ARTHUR SULLIVAN is called "The Victorian Master of Melody"?
That RAVEL is called "The Orchestral Perfectionist"?
That CHOPIN is called "The Poet of the Piano"?
That MEYERBEER is called "The Michael Angelo of Music"? (This title was given him by Bizet, composer of "Carmen.")
That ALBENIZ is called "The Chopin of Spain"?
That JOHANN STRAUSS is called "The Viennese Waltz King"?
That SOUSA is called "The March King"?
That IRVING BERLIN is called "The Composer-in-Chief of the Army"?

Junior Etude Contest

Junior Etude will award three attractive prizes each month for the neatest and best stories or essays and for answers to puzzles. Contest is open to all boys and girls under eighteen years of age.

Class A—15 to 18; Class B—12 to 15; Class C—under 12

Names of prize winners will appear on this page in a future issue of the ETUDE. The thirty next best contributions will receive honorable mention.

Put your name, age and class in which you enter on upper left corner of your paper and put your address on upper right corner of your paper. Write on one side of paper only. Do not use typewriters and do not have anyone copy your work for you.

Results of Original Drawing Contest

Prize Winners

Class A, Kay Gabrielson (Age 17), Florida
Class B, Elaine Jennings (Age 13), Arizona, tied with Louise Rentschler (Age 13), West Virginia
Class C, George Welker (Age 9), Connecticut

Special Honorable Mention, Mari Russitano

Honorable Mention for drawings (alphabetical order)

Frances Cole, Jan Cless, Leah Fraser, Wilma Feller, Walt Comiota, Patricia Ellen Coggins, Leona Lucas, June Culy, Joan Bergine, Hankerson, Susanne Harelson, Shirley Henderson, Edith Hollerman, Rosalie Horowitz, Julie Kerapfler, Jo Rita Marx, Jean Meteer, Melissa Marmesheimh, Alice Moehler, Joerlyn McAlys, Marian McLeod, Claude Norton, Mere Nusbaum, Jean Orr, Lo[illegible] Parker, Dolores Parsons, Dorothy Pelsmith, Sydney Rose, Billie Romans, John Russitano, Carolyn Seymour, Frank Walton, Mayne Webber, [illegible] Violet Winslow, Ellen Winters, Florence Witzig, Leslie Wood

Musical Acrostic Contest

By Marion Benson Matthews

Take the letters as called for from the words below and find the name of a well-known symphony. (Send answers to Junior Etude before November 31.)

1. The *first* letter of the name of a famous Austrian composer.
2. The *second* letter of a social entertainment featuring music.
3. The *third* letter of the art of combining tones and chords.
4. The *fourth* letter of a composition written for full orchestra in several movements.
5. The *fifth* letter in characters placed on the staff to cancel sharps or flats.
6. The *sixth* letter in the name of a famous nineteenth century violinist.
7. The *seventh* letter of a word meaning one who exhibits great instrumental skill.
8. The *eighth* letter of an orchestral composition preceding an opera or oratorio.

(Answers must give all the words called for.)

Letter Box

Send replies to letters in care of Junior Etude, Bryn Mawr, Pa. and they will be forwarded to the writers. Do not ask for addresses. Foreign mail is 5 cents; some foreign airmail is 15 cents and some is 25 cents. Consult your Post Office before stamping foreign air mail.

Dear Junior Etude:

I am a reader of ETUDE Music Magazine, my family's and my favorite magazine.

I play the piano and am in second year at the College of Music and Arts of the Philippine Women's University. My hobbies are stamp and coin collecting, listening to good music, sports, reading and writing letters. I would like to hear from other Etude readers all over the world.

Sonia Fe Flores (Age 16)
Philippine Islands

I enjoy the ETUDE a lot, especially the articles by concert pianists as I hope to become one myself. My favorite composition is Beethoven's Fifth Concerto. I would like to hear from anyone who is interested in music or in Beethoven.

Sue Fortney (Age 15), Wisconsin

Dear Junior Etude:

We have had a good many piano celebrities here but it would be interesting to bring over a few Americans. Our small State has indeed grown musically under the special guidance of our Sydney Symphony Orchestra, whose conductor is Eugene Goossens. We have also had great conductors including Sir John Barbirolli and Otto Klemperer. I want to become a music teacher but at present I work in an office. I would like to hear from anyone in America who is interested in music and will answer all letters.

Gladys Irene Mulasky (Age 18), Australia

James Thompson (8 months) Susanne → Thompson (8 years) Dayton, Ohio

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follow a theme!

It's Christmas! So let's have a recital that is different and fun!

Base your program on the delightful book CHRISTMAS IN MEXICO by Marie Westervelt and Jane Flory. These traditional songs follow the fascinating and gay Christmas celebration of the children in Mexico.

The continuity of the book is perfect for a pageant-like program, with songs to sing and play and little dances for all to do. Also the illustrations in the book give wonderful ideas for costumes.

• *For a longer program here are some general Christmas solo suggestions*

AROUND THE CHRISTMAS TREE (Gr. 2)	Crosby	110-16192	$.30
CATHEDRAL CHIMES AT CHRISTMAS EVE (Gr. 3)	Engelmann	110-06320	.25
CHIMES AT CHRISTMAS (G	Greenwald	[illegible] 45	[illegible]
CHRISTMAS BELLS (Gr. 3)	Johnson	110-25040	[illegible]
CHRISTMAS BELLS (Gr. 3)	Wilson	131-4027	[illegible]
CHRISTMAS CANDLES (Gr. 2½)	Adler	[illegible]	[illegible]
CHRISTMAS EVE (Gr. 2)	Blake	110-[illegible]	[illegible]
CHRISTMAS EVE (G	Stairs	110-40[illegible]	[illegible]
CHRISTMAS FANTASIA	Muelle	[illegible]	[illegible]
CHRISTMAS HYMN AND BELLS (Gr. 2	Ritchie	[illegible]	[illegible]
HOLIDAY (Gr. 2½)	Ketterer	110-26[illegible]	[illegible]
JINGLE BELLS (Gr. 1)	Pierpont-Richter	110-2[illegible]	[illegible]
UNDER THE MISTLETOE (Gr. 2)	Engelmann	110-07[illegible]	[illegible]

• *There is a section in the book about gifts and toys so here are ideas for additional pieces about toys*

HEI HASA TUBA (Gr. 2)	DeVito	110-40190	[illegible]
CLOWN (Gr. 1)	Kelsea	110-23661	[illegible]
CLOWN (Gr. 2)	Kern	110-40182	.3
DANCE OF THE PAPER DOLLS (Gr. 2½)	Tracy	130-40196	.35
DOLLIE WALTZ (Gr. 2½)	Bedell	110-23273	.30
DOLLY IN BLUE (Gr. 2)	Cornell	110-27577	.30
GGUN (My First Toys) (Gr. 1)	Richter	110-27742	.35
FIFI, THE LITTLE BALLET DOLL (Gr. 2½)	Ashbauer	110-26272	.30
FIRE ENGINE (Gr. 2)	Richter	110-26356	.30
JACK-IN-THE-BOX (Gr. 2)	Dittmann	130-41040	.30
LITTLE TIN SOLDIER (Gr. 2)	Tracy	130-40523	.3
LITTLE TOY SOLDIER (Gr. 2)	Ketterer	110-27409	[illegible]
MUSIC BOX (Gr. 3)	Fraden	110-00670	[illegible]
MY BICYCLE (Gr. 1)	Adler	110-27050	[illegible]
MY POPGUN (Gr. ½)	Richter	110-26996	[illegible]
MY SCOOTER (Gr. 1½)	Richter	130-40027	[illegible]
MY TEDDY BEAR (Gr. 1½)	Arnold	110-27247	[illegible]
SAILBOATS (Gr. 1)	Stairs	110-26139	[illegible]
TALKING DOLL (Gr. 1½)	Risher	110-17359	[illegible]
TOYS ON PARADE (Gr. 2½)	Robinson	110-40137	[illegible]

For TRADITIONAL CHRISTMAS CAROLS,
see back cover

THEODORE PRESSER CO.
Bryn Mawr, Pennsylvania

SINGERS CAN BE MUSICIANS, TOO

(Continued from Page 20)

great artist teachers, who are usually careful that their young pupils get the most complete development possible. And yet, many of these top-rank teachers, who are thoroughly skilled as voice builders will take an indifferent attitude when it comes to insisting upon musicianship in their singers.

What is the result of this brand of training? There is no doubt that it is capable of producing a certain type of attractive, well polished product, a singer who knows several rôles letter perfect, and who can conduct himself in a presentable manner on the stage. But what happens when he is presented suddenly with a strange score to read at sight for an important audition of a modern operatic rôle which he cannot learn alone and has no time to coach? Usually nothing. The need for musicianship which he has never felt usually strikes him with great force and he loses a large part of the security and self-confidence which his teacher had so carefully built up. If he has enough ambition and stamina he may be able to fill the gaps in his development quickly but usually he loses heart and quietly disappears from the musical scene a victim of sheer musical inadequacy.

Those whose voices and talents (not to be confused with real knowledge of music) are highly superior usually continue in their careers through sheer dogged persistence, their own or their manager's. They skillfully avoid the difficult assignments and sing the same old rôles and concerts over and over without the slightest artistic flexibility. Their performances are showy and effective, but superficial because they do not come from within as an expression of real musical intelligence.

Is there any way in which today's young singers can be helped to overcome this nearly universal lack of musicianship? I think that there are several ways.

The first remedy is a basic one. It looks to the development not of the present crop of singers, but of those of the future—those who now exist among the millions of children in our schools. It is with their musical experience that we must begin. We must lead them into the understanding that music is not merely a facile performance on the piano or the playing of a professional symphony orchestra, but an art for the everyday life of everyone capable of satisfying many of the most urgent human needs. They must develop a curiosity about music, and be allowed to satisfy that curiosity in any way that seems right at the moment. They must explore music freely and experience it constantly as a vital life force and not as something "extra" to be added on top of the three "R's" and often omitted if time is lacking. Please understand that I am not referring to a specific body of musical knowledge but to an "attitude" toward music in general which will serve as a broad foundation for any child who may wish to build a musical career upon it later. Such an attitude is infinitely more important than any amount of the wrong kind of piano lessons. Obviously this problem must be attacked not only in our public schools but also in our homes where personal musical expression has been all but replaced by radio, television and phonograph.

Secondly a great deal can be done by the voice teachers themselves simply by adopting a more conscientious attitude toward the complete development of their pupils. Of course their own feelings about the matter may be entirely different in which case the cause is all but lost. I talked recently with a leading voice teacher who astonished me with the following remark.

"As far as I am concerned all opera singers are merely puppets operated by the conductor. The more they know about music, the more they insist upon singing their own way which makes them absolutely useless to the conductor who would prefer that they knew nothing."

I fear that, in a sense he was right if one is considering the dogmatic, formalized approach to music usually considered by the average teacher of theory and ear training. Yet, there is one important fact which he overlooked. There is a greater danger that the rote-drilled singer will be absolutely inflexible in the hands of the conductor. On the other hand the singer who has a thorough knowledge and understanding of the music he is singing has a security in what he knows which actually gives him a feeling of complete freedom and flexibility. This is the singer who can be a boon to the conductor because he *understands the musical language the conductor is speaking*. Naturally there can be no halfway about it.

Conductors and managers can be of great help by refusing to hire singers who are only half-trained musicians. Such persons have become a drug on the market and they should be weeded out.

But most important of all, the singer must want musicianship. He must be interested in working at it. He must consider it important enough to devote some of his precious time to it. And if he is training for a career in opera or concerts his time can be quite precious, for there are few careers which call for as strenuous an apprenticeship. In addition to vocal coaching lessons there are languages to be learned, a large number of rôles to be mastered, as well as stage work and fencing, dancing. With a schedule like this most singers shy away from what they believe to be dull, uninspired lessons in textbook harmony, dictation, and solfège, and they cannot be blamed for it. They spend most of their time in the glamorous, magical world of opera, only to have someone shove a series of dry textbook exercises in harmony and solfège at them. They can see no need for it and they are right.

Obviously a different approach must be used, if the singer is going to be interested enough in developing his musicianship to really work at it. Where can such an approach be found? Of vital importance to the singer are the songs and rôles he is trying to learn. More often than not they present many difficulties, mostly musical ones. Wouldn't this be the obvious kicking-off point for developing his understanding of basic harmony, rhythmic patterns, music reading, and form? Certainly nothing musical is of more interest to him at the moment.

There are those who will say that learning cannot take place in this way, that one must have a textbook with examples for practice etc. All right, buy a textbook if you must, but make it a good up-to-date one with plenty of musical examples and use it only for reference. Any exercises you need can be drawn right from the pupil's scores and will certainly mean much more to him. It is only through such a meaningful approach that the singer can ever become vitally interested in the materials of music so that he will want to develop into the musician that he should be.

THE END

TEACHER'S ROUNDTABLE

(Continued from Page 23)

with a very gradual diminuendo.

"When the first motive comes back on pages 3 and 5, much attention must be given to the damper pedal. Be sure that the bass notes of the arpeggiated chords of the left hand are given enough tone to support adequately the harmonies, and are caught within the pedal at the changes every other half measure.

"One effect which is not printed in any edition consists of playing the final chord—and bass G octave preceding it—*piano subito*."

Now we come to the *Jeux d'eau* (the *Joyous Fountains*), a most difficult piece indeed, and remarkable in more ways than one for here the author revealed himself as a precursor. Of course, the lineage with Liszt is evident (see the latter's *Jeux d'eau à la Villa d'Este*). But on Ravel's part there is an audacity, a richness of harmonies, a power of description which belong only to him. It was written in 1901 and sharp scrutinizers will not fail to notice in Debussy's "Pagodes" written in 1903 the influence exercised by the pianistic innovations of his young colleague.

In Jeux d'eau the interpretation can still be more supple if possible, than in the *Pavane* and completely void of expression," Ravel said. "No other feeling than that indicated by the verse of Henri de Régnier placed as epigraph: '"A fluvial God laughing at the water which tickles him."' It is an impression of what the fountains can give to our eyes as well as our ears.

"At the bottom of Page 2, launch the arpeggio of the last measure very swiftly and link it to the first octave (G-sharp) of the left hand in the following measure. Do the same for the scale in small notes in the middle of Page 5.

"In the last line of Page 4 make the crescendo very gradual and do not reach FF too soon. It must occur only on the last measure.

"At the fourth line of page 7 keep the 'FF' of the trill in chords as far as and into the next measure, then diminish gradually to the Tempo 1mo. The A natural in the low bass left hand, is correct. The difference with G sharp—which it ought to be but does not exist on the keyboard—is unnoticeable because of the low register.

"Page 11, first measure of last line: make a slight gap before starting the second measure.

"Page 12, measure 3, the B sharp is *held down*. Take the pedal off after the fourth beat of the preceding measure. Play the upward passage with swift fleet swinging impulse. The second and third lines softly with left hand held very high above. "The final line of Page 13 very PP" drowned in pedal and absolutely without retarding.

To the above enlightening advice I might add the following metronomic indications: the tempos he recommended—away from a metronome—vary slightly with those printed in most editions. The 54 to a quarter note for the *Pavane* can be pushed ahead to almost 69. In *The Fountain*, the 144 to the eighth note can become 76 to the quarter note.

This concludes one of the Round Tables I have most enjoyed to write for I feel it will bring help—from the most authentic source—to the great number of Ravel admirers who are studying those two delightful numbers. But remember: To reach a point where you feel completely secure in the performance of *Jeux d'eau* it takes a long, very long time.

THE END

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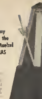

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THE FUNCTION OF THE BAND

(Continued from Page 9)

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Without discarding the legitimate fun of the sports field, the good bandmaster stimulates his players to want to make *music*. First of all he should train his players in intonation and tonal quality. It needs time and infinite care to build fullness of tone, brilliance of tone, craftsmanlike handling of instruments—but a band cannot be built otherwise. In the Festival contest to which I referred, bands of a hundred came swinging down the field, in gaudy uniforms, and quite incapable of good tone. Then came a band of less than fifty in nondescript dress but playing so well that the audience cheered.

Besides training the separate choirs the bandmaster must work for balance of tone. Too often, the over-all pounding of the drums drowns out brasses and reeds. The leader should afford his players ample practice-drill in rhythm, in reading, and in the important knack of learning how to watch the conductor and read simultaneously.

Next on the good bandmaster's list of "musts" is the selection of the right music. All works should be *good* music. Where lighter numbers are wanted, they should be the best in their category. All selections should be within the players' capabilities. One sometimes hears bad music (or bad arrangements) defended on the ground of expediency—the band would like to play certain works, isn't ready for them in their original form, and gets pleasure out of the next best thing. That kind of compromise is the surest way to ruin the band. Don't give the youngsters works too difficult for them to play—and don't give them cheap pieces or mutilated editions for no better reason than that they're easy.

In this regard I may say there is no more harmful practice than cutting, or in any way tampering with standard works. Many of the Sousa marches have been mutilated beyond recognition. Sometimes these fine works are simplified or cut (to give the band the pleasure of playing the "tune" of difficult works); sometimes the pieces are "arranged" (to produce novel and "different" effects). Perhaps this practice derives from certain radio and television performers who make a trade-mark of some personal [illegible] of rhythm, harmony [illegible] tion, and apply it [illegible] (regardless [illegible] ever it started as bad. You can't train a band on a diet of "arrangement." Rather, I spoke of granting band work so as to give the young players some musical benefits. Respect for the composer's text is one of them. Let the band's function be to make music as well as possible; let it exercise this function by playing music as it was written. The simplest folk-air correctly played, with good tone, sound rhythm, precise attacks, is more effective than some tortured version of a difficult classic.

The bandmaster must also give his players adequate rehearsing. This means more than simply reading through the parts for note accuracy. The band must do more than play without slips. It must polish for attacks, dynamics, accents, phrasing, shading—exactly as the orchestra does.

Repertoire must be built to give the band something to play and also to give the players a sense of musical continuity. Marches of course are an important part of band literature, and the least experienced band can find good marches within its playing scope. Other excellent starting works include American patriotic airs and folk songs of all lands. Gradually the band progresses to the better type of concert music, of which there is an enormous variety in all grades.

As to the looks of the thing! Certainly the band needs someone out in front, but it should be a military officer, not a travesty. I am glad to say that many bandmasters are showing increasing opposition to the twirling, gyrating, oddly-garbed, inartistic "majorette." But there are still bands which spend more on the outfits of these majorettes than they do on actual band training. Why? What good does it do, either to the band or to the girls, to encourage such a circus atmosphere? Wouldn't it be of greater advantage all around to use the time and the money for better band training?

Not for a moment am I suggesting that our bands give up their fun-making function at dances and games. I do say, however, that the sports spirit must not be allowed to overshadow the band's wider function as a musical organization. Let's get the band back in its proper position and keep it there. It will be done more easily, perhaps, if the bandmaster realizes that he establishes his personal standards and abilities through his band. No band can be better than the guiding spirit of its conductor! THE END

SINGING IN THE MOVIES

(Continued from Page 16)

free, more natural, and comfortable.

We have all witnessed vocal performances that leave one physically fatigued, simply from watching the grimaces the singers go through: the stretching of the lips, the heaving of the chest, the appearance of cords standing out in the neck. They may be lifting weights or biting pears by such contortions, but they are certainly not giving forth pure *singing*.

Since purity of singing is so largely a matter of personal equation, it is hardly possible to chart it by blue-prints. Much, of course, depends upon natural physical structure. The true singer is born with a certain breadth of resonance-chambers—it is this which allows tone to "sound" and since it is structural, it cannot be acquired. Further, pure singing depends upon good diaphragmatic breath, a completely relaxed throat and jaw, and good posture.

I believe it wise not to worry about breathing. Once you understand the act of breathing physiologically, you have only to exert clear thinking to accomplish it properly. Over-concentration on breathing makes one self-conscious.

Resonance is another matter. Actually it is the resonance chambers and not the vocal cords which produce the ultimate effect of tone. The vibration of the vocal cords originates the tone, but the goodness or badness of the resonance is what causes it to sound. And resonance, fortunately, is a skill we can control.

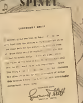
The coloratura voice achieves its chief resonance in the great frontal chambers, under the eyes and back of the nose. The deeper voices make greater use of sinus resonance, behind the cheeks, back of the cheeks, and behind the ears. The voice of great range draws on all the chambers of resonance. My normal range, without the least forcing, extends four octaves, and it is always interesting to me to *feel* the change of resonance as I go through my scale.

When it comes to special drills or exercises, I feel that you should develop techniques as you need them, always remembering that what is good for one need may be quite useless for another. Hence it is good not to be too rigid in one's practicing—analyze your vocal problem of the moment and try to work on them. To develop the long breath and the long phrase, for example, fill your lungs to capacity, let the breath out as you sing, vocalizing it, and using the lungs as a bellows, pass the breath through the vocal cords with the diaphragm (in which the sensation should be one of relaxed freedom) into the sounding-boards in the head. But for coloratura agility one should not use too much power.

Don't worry about volume—and never force it. As the voice develops, volume develops with it. And you can test your progress as you go along by your carrying power. Without forcing, with only a normal amount of breath, tone will carry when it is correctly resonated.

As to general practice habits, I find that it is much wiser not to work when you feel ill or tired. There are times when everyone feels a bit below par, and at such times don't sing! Of course there is great value in absolute regularity of practice; still, the good gained from regularity can be neutralized by the undue strain (not only on the voice but on the entire physical organism of which the voice is but a part) of singing when one isn't feeling up to it.

And where do all these skills and drills and preparations lead? Just how is the talented young singer to get to Hollywood? The best advice anyone can give you is to approach motion picture work through some other field in which you have already demonstrated what you can do. It is always possible, of course, that a completely untried young actress can take the hurdles through some miraculous accident—that was my own way in: by chance my voice was heard. I was recommended for an audition, and given training. But that sort of thing cannot be counted on. It is a far wiser and less disappointing practice to keep the faith of miracles deep down in your heart and go on working. Try to break into your own local broadcasting station; get to be known in your own neck of the woods; try out for summer stock companies; get a few recordings. If one or more of these attempts turns out encouragingly, you will not only be gaining experience—what is more important, you will be testing out your abilities to make people like you, and [illegible] a name. THE END



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PARENT, CHILD, TEACHER—TRIANGLE OR TRIO?

(Continued from Page 19)

[illegible] them understand their own role and the important part they play in our success or failure. It is particularly gratifying to me that more and more fathers are coming along to the meetings urged on by their wives who don't want to see their good work undone by a careless remark from the father to the child.

In addition to the two meetings described, we may have mid-year meetings. For example, a special meeting was called for the parents of one group on the subject of contemporary music. This is how it came about. At the group lesson of the intermediates, I had played a group of modern pieces, and asked them to tell me which they would like me to give them. Some loved [illegible] and others covered their ears and said they couldn't stand the "sour" notes. As the first step in introducing contemporary music I had decided to let only those who wanted it have it and as the other children became accustomed to the unfamiliar harmonies I felt sure that they too would express a desire for it. Judy, who was most enthusiastic, confided slyly that whenever she went to a concert she would get there early because she loved to hear the tuning up. Then she added, "My mother hates modern music. She always turns it off when we get it on the radio." At which all the other children began to chime in about their parents and I discovered that the attitudes of the children and their respective parents did not agree on that subject.

To avoid any possibility of a negative attitude at home I called a parent meeting and followed the same procedure for them that I had for their children. After that I played some more modern music for them, they told me whether or not they liked it, and they were just as emotional and noisy about it as their children. I then let them know their children's reactions. To Mrs. —— I said, "You don't like modern music, but Judy does. Please don't give vent to your opinion when you hear Judy practicing her modern pieces. If you can't say something complimentary, don't say anything. And if you ever get to like it, don't forget to tell her so."

These parent meetings have done much to make harmonious trios out of discordant triangles.

All three of us have gained much from these meetings. The teacher gains an insight into what is going on at home, the atmosphere that surrounds her pupil, the special problems that may exist for a particular child. She has an opportunity to acquaint the parents with all of her objectives, thus extending their appreciation of their children's musical efforts way beyond that of just "liking her pieces." In addition she finds herself being challenged on a variety of subjects. What method do you recommend for this age group? What programs do you recommend? What is your opinion of coaxing an unwilling child to play for company? What is the best time of day for practicing? Should a child practice twice as much the next day if she skips one day of practice? These and a myriad of other questions have been thrown at me during the course of a parent meeting.

The pupil, too, benefits in many ways from these parent meetings. She knows that both her parents and her teacher are vitally interested in her enjoyment of her music lessons, in her progress, and in the place of music in her life. After each parent meeting, I review what happened at that meeting for the children's class, and stress the fact that their parents recognize that they have other interests, some of which are as important to them as their music lessons. I think that I can honestly say that through this method of extreme fairness about music, music has gained such a hold on them that life without it would be very empty. Naturally the weekly group lessons which are full of music games, performance for each other, keyboard harmony, refreshments, etc., are a contributing factor.

As for parents, these meetings are of extreme importance to them. Whenever I have a meeting for new parents, I am amazed at the difference between their thinking on the subject of music lessons and that of parents of pupils of several years standing. The new ones remember what was demanded of them when they as children studied music, and come prepared to enforce all these rules on their own children. It usually consists of an hour a day at the piano, threats and nagging, complaints to the teacher, and this rather terrible remark: "Now that we're starting music lessons, you'd better practice or we quit. I'm not going to go through what my parents did!" What an uninspiring way for a child to start on a wonderful experience! What ideas to put into a child's head! Then there is the parent who says, "Some day you'll thank me," which makes me ask, "Why some day? If they don't enjoy it now, something is wrong with me, or with home or with the child that can and must be straightened out." In fact, it has become one of my strongest objectives in giving music lessons, to "Enjoy it now!" And that goes for all of us: Teacher, Pupil, and Parents. THE END

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World of Music

(Continued from Page 8)

ture the company's star performers and conductors. The dates and choice of operas will be announced later.

Ada Clement, co-founder of the San Francisco Conservatory of Music died recently in San Francisco. She was a prominent figure in the western city where her teaching was the means of guiding many successful careers. She herself was a pupil of Lhevinne Godowsky and Bauer.

The American Academy in Rome is again offering a limited number of fellowships for mature students and artists in musical composition. Fellowships are awarded on evidence of ability and achievement and are open to citizens of the United States for one year beginning October 1 1953. Applications and submission of work must be received before January 1 1953. Requests for details should be addressed to the Executive Secretary American Academy in Rome 101 Park Avenue, New York 17 N Y.

The NBC Television Opera Theatre is presenting eight performances during its 1952-53 season including the television premiere of Benjamin Britten's "Billy Budd" which opened the series on October 19 and the first professional performance of Leonard Bernstein's "Trouble in Tahiti" which will be presented on November 16. The series is again under the musical and artistic direction of Peter Herman Adler with Samuel Chotzinoff as producer.

The Ninth Yaddo music festival of American works was held at Saratoga Springs N Y Sept. 12 13 and 14. New works as well as some previously heard occupied the time of the various programs. Among the composers represented were George Antheil, Burrill Phillips, Roy Harris, Aaron Copland, Ross Lee Finney, Quincy Porter, Wallingford Riegger, Robert Palmer, Irving Fine, Nicolai Lopatnikoff, Stephen Bonta, Albert Tepper and Robert Evett.

Charles O. Roos, authority on Indian lore and the author of lyrics many of which were set to music by Cadman, Lieurance, De Leone and other composers died in Glendale, Calif. on June 19, 1952, according to information received belatedly by ETUDE. Mr. Roos was greatly interested in Indian [illegible] and was widely known by all the various tribes.

COMPETITIONS *(For details write to sponsor listed)*

- The Horn Club of Los Angeles and Joseph Eger Contest with two prizes for new American works featuring French Horn. Awards $400. Closing date March 1 1953. Joseph Eger 7209 Hillside Ave., Hollywood 46 Calif.
- Song Writing Contest sponsored by the City Loan and Savings Co. Lima, Ohio. Subject of song must be the state of Ohio. First prize $2,500. Closing date Nov. 10 1952. Details from The City Loan and Savings Co., Savings Building, Lima O.
- Cambridge String Choir Award of $50.00 for the best arrangement for string orchestra. Closing date June 15, 1953. Details from Mrs. Robert Conner 524 No. 10th St. Cambridge, Ohio.
- Women's Auxiliary of the Toledo Orchestra Association. Award of $500 for 5 to 10 minute work for symphony orchestra. Closing date December 15, 1952. Details from Women's Auxiliary Toledo Orchestra Association, 401 Jefferson Ave. Toledo 4, Ohio.
- The American Guild of Organists Prize Anthem Contest. Award $100 and publication offered by The H. W. Gray Company Inc. Closing date January 1, 1953. American Guild of Organists, 630 Fifth Avenue, New York 20.
- Northern California Harpists' Association Composition Contest. Two $100 awards. Closing date January 1, 1953. Details from Yvonne La Mothé, 687 Grizzly Peak Blvd., Berkeley 8, California.
- Composition Contest, for women composers, sponsored by Delta Omicron. Award $150.00. Winner to be announced at Delta Omicron National Convention in 1953. No closing date announced. Address Lela Hanmer, Contest Chairman, American Conservatory of Music, Kimball Building, Chicago 4, Illinois.

(Continued on Page 63)

VIOLINIST'S FORUM

(Continued from Page 25)

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THE END

ADVENTURES OF A PIANO TEACHER

(Continued from Page 21)

Of course, the "scratch" must only be imagined since the finger doesn't pull over space but stays in the key spot. This "feel" is of inestimable value in centering and producing the tone by the extreme finger tip, and in developing finger poise and control.

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THE END

COMPETITIONS

(Continued from Page 62)

- The 20th Biennial Young Artists Auditions of the National Federation of Music Clubs. Classifications: piano, voice, violin, string quartet. Awards in all classes. Finals in the spring of 1953. All details from Mrs. R. E. Woodland, 1204 N. Third Street, Temple, Texas.
- The 12th Biennial Student Auditions of the National Federation of Music Clubs. Awards, State and National. Spring of 1953. Mrs. Flande Cox, 207 Byrne Street, Belton, South Carolina.
- Mendelssohn Glee Club, N. Y. C., second annual Award Contest for the best original male chorus. $100.00 prize. Closing date January 1, 1953. Details from Mendelssohn Glee Club, 154 W. 18th St., New York 11, N. Y.
- Marian Anderson Scholarships for vocal study. Closing date not announced. Marian Anderson Scholarship Fund, c/o Miss Alyse Anderson, 762 S. Martin St., Philadelphia 46, Pa.
- Purple Heart Songwriting Awards. Popular, standard or sacred songs. First prize $1000; second prize, $500; four prizes of $250 each. Closing date not announced. Order of the Purple Heart, 250 W. 54th St., N. Y. C.
- Sixth Annual Composition Contest sponsored by the Friends of Harvey Gaul, Inc. Open to all composers. Prize $400 for best one-act opera. Closing date December 1, 1952. Victor Saudek, Chairman, 315 Shady Ave., Pittsburgh 6, Pa.

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MUSIC, PROSPERITY AND BUSINESS

(Continued from Page 15)

hall and the theatre It belongs in the home and in the factory."

Dr Beardsley Ruml eminent psychologist economist and business consultant, former Chairman of the Federal Reserve of New York City and Chairman of the Board of R H Macy & Co once said to me

"One of the most important of all usages for music in the future will unquestionably be in connection with industry Thus music leaves the studio, the music room the concert hall and the opera house and becomes identified with the worker every day of the year As a means of eliminating fatigue upon the part of the worker it has been demonstrated with a high degree of probability that under varying circumstances from ten to twenty percent more work can be done under the inspiring influence of music without additional effort or strain, mental or physical."

Small wonder that the movement for music in business has been developing in our country One of the most conspicuous instances of this is that which has been systematically built up at the five hundred million dollar Dow Chemical Company of Midland, Michigan which has sponsored music in industry since 1936 when Mr Frank M Whaley established the Dow Male Chorus. It is now one of the largest industrial musical organizations in the world. From a relatively small beginning of a few employees, eager to become members, it has developed into a far reaching organization serving the musical interests of the company and its many affiliates and subsidiaries in the United States and Canada. The Dow Music Department was formally organized in 1943 by Dr. Theodore Vosburgh, former Associate Professor of Music at Albion College in Michigan and graduate of the Eastman School of Music In 1945 the Midland Music Foundation was established to encourage music study among the children of surrounding communities. In addition to the Dow Male Chorus highly praised for its fine quality and artistic efficiency there is a Dow Girls Chorus of 115 members, a Dow Symphony Orchestra of 75 members (Willard Crawford conductor) and various ensemble and chamber music groups. The Dow Music Department is staffed by excellent musicians

This editorial is written with the confidence that we are on the threshold of a new and splendid era in our American life and that great musical opportunities will be opening in many fields. This is a time to make every moment count Remember the wisdom of Beethoven "Every day spent without learning something is a day lost." THE END

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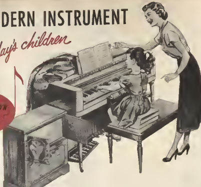

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